

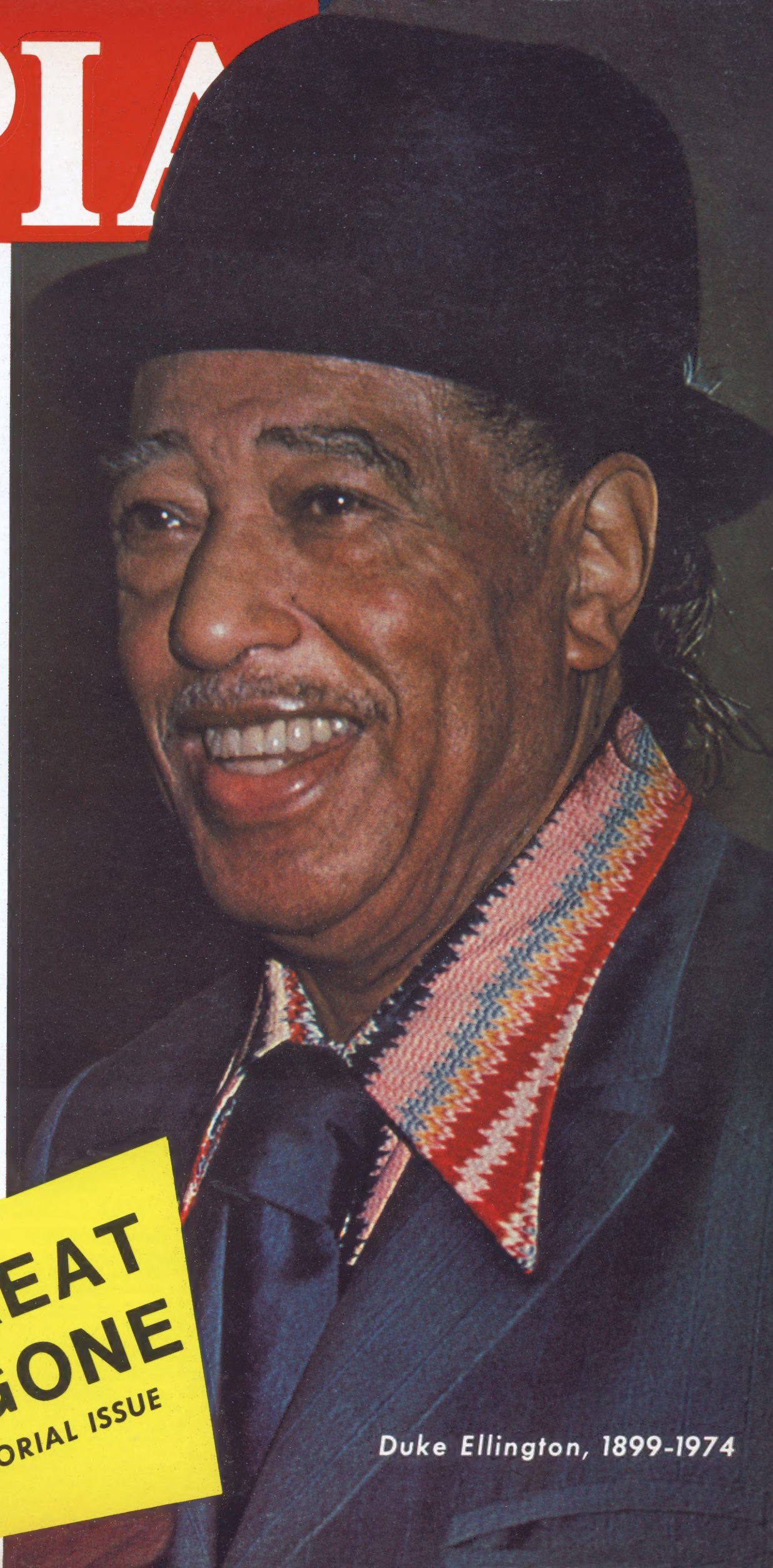
SEPIA

JULY 1974 75¢

**HOW WHITE
INTELLECTUALS
BECOME RACISTS**

**O.J. SIMPSON
TAKES ON KKK
IN HIS FIRST FILM,
"THE KLANSMAN"**

**BLACK G.I.'s
IN KOREA ADOPT
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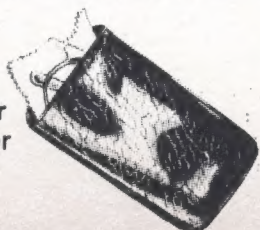
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When will the real Independence Day come?

The Declaration of Independence, proclaiming the independence of the 13 American colonies from Great Britain, was drawn up and adopted by the Second Continental Congress at Philadelphia. It was officially passed on July 4, 1776. It is a magnificent document which puts forth the ideas of equality for all men, and of government by the consent of the governed. It has inspired all men who seek to preserve democratic freedoms.

In two more years America will celebrate the 200th anniversary of this Declaration of Independence. Plans are being made for huge button-busting Bicentennial Celebrations. Will minorities have any enthusiasm for them? On this July Fourth we can't help wondering if there is any chance that the document's proclamations about the equality of men will have really been heard by 1976. After 200 years will citizens be truly equal in the possession of rights and opportunities? Will blacks and Chicanos and native American Indians and the poor and the sick and the elderly finally have been brought into the mainstream and finally be able to celebrate Independence Day?

Now that we are actually telling truths about history some ironies are emerging about the men who dreamed the great American Dream of equality for all men. It is now well-documented, though only recently made known, that Thomas Jefferson, who actually wrote this superb document, himself owned slaves and fathered children by at least one of them. Most of the signers of the Declaration of Independence were slave owners, as was our first president.

The greatest problem of minorities who do not yet enjoy full equality obviously springs from the fact that the American Dream was greater than the men who dreamed it. For 200 years it has been greater than the men who have stood up and professed it.

The American Dream has been cheated for 200 years.

But black people are finding ways to get around the cheating, even though it is not easy. This year we have an amazing rise in the number of black elected officials. Blacks and whites together are sending more and more minority representatives into the halls of power where their voices — the voices of the "governed" — cannot be ignored. Those of us who were governed, often without our consent in the past, are rapidly becoming part of the governing process of this land.

So we are getting closer to the Dream, and the closer we get the more we help to fulfill the Dream.

In line with this, a beautiful new book has just come across our desk, called "Drums of Life," an Anchor book published by Doubleday. It is a book of photos about "The Black Man in America," with the photography by Chester Higgins, Jr. and a text by Orde Coombs. We wish it could be placed in the hands of every racist in the land. It is full

of truth and beauty. We reproduce the cover here because it represents the kind of hope we are talking about — hope for the real Independence Day when we can all celebrate.



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Letters to the Editor

PRISONERS AGAINST RAPE

Standing on the principle and conviction that rape is a chronic social, political and economic handicap, we, "Prisoners Against Rape," who are ourselves incarcerated for rape, have set out to expose ourselves to the public with a meaningful solution to this crisis that affects so many American women.

After exhausting our mentalities in personal hindsight on what motivated us to commit the act of rape, we are prepared to go on record as fully aware of the rape syndrome. We are further prepared to explain the mechanics of our mental functions at the time, not as a moral redress of grievances with regard to regret and remorse, but rather out of a desire to help prevent the causes that induced us to perpetrate these offenses.

We intend to combat some essential avenues of rape from a political perspective as former rapists who have experienced and know the intricate behavior patterns that induced us to participate in these activities.

We view rape as you in society would view cancer. We consider it an epidemic which must be constrained, as every man is a potential rapist. Incarceration may checkmate it, but not necessarily prevent the symptoms, as society carries this epidemic in its cultural, social and political institutions like all other crimes.

Seize the Time
William Fuller
Larry Cannon
Lorton, Va.

SLAVERY IN FRANCE

Many thanks to you, SEPIA, and your probing staff of writers. The fine article entitled "Black Africans in France: The New Slavery" by Sylviane Diouf in your May issue was an outstanding and significant investigatory expose. Please keep up this sort of journalism!

Sherry F. Robinson
New York, N. Y.

GLADYS & THE PIPS

I really liked your February article on Gladys Knight and the Pips.

Gladys Knight doesn't even have to worry about becoming the queen of soul because she's going to make it either way she goes, I think. I think Gladys has been out there too long for her not to make it the way she wants to.

But it's one thing to keep in mind that Gladys is the only star I really like, and to me she is the queen.

Cynthia Toler
Toledo, Ohio

FLAMENCO DANCERS

Nick Hall's otherwise fine article about black flamenco dancers was marred by an inaccurate statement by Lillian Morales: "To dance classical in those days you had to be an all-American WASP and I wasn't."

Lillian is a generation removed from Marie and Marjorie Tallchief and Roselle Hightowe but, into the early sixties, they were still dancing and all three ballerinas are part Indian, the Tallchiefs being half.

Osage just isn't WASP, Lillian, even with oil money behind it.

Rita Rollinson
District Heights, Md.

BLACKS IN CANADA

I want to make a statement about Miss Corinne Grant's comment in May, 1974, SEPIA, about blacks in Canada. However, I feel sorry for Miss Grant and the black men she spoke of, being a lovely black woman as she is.

Even if she were fat and ugly, it's sad to read that she has given up being black, like me. I am black and love it. Whenever a black man or woman gives up their blackness which is their very own root in life and go after white women or men, then it is a dishonor to the whole Afro-American nation.

I have been hurt by black women and on the other hand, I have hurt some black women also, but I don't charge every black woman with not being worthy of me. Therefore, I know that the black woman is my own. She is the greatest being that God created.

Bwana Bwadieli Leda Staphanyetta
Seattle, Wash.

DISABLED BLACK VET

I am an ex-corporal who had a letter in your March, 1971 issue. An ex-Marine, I am now a disabled vet. I still read your magazine and think it's the greatest.

I know you won't get to print all of this, but I just had to put the pen to my thoughts.

Now that the Vietnam conflict (war-time) is over, I've noticed some very impressive changes in our black attitudes about certain things. I came home to find minds expanding more than ever.

I think the main reason for this is that we have found out that our oppression is not coming from the white man alone, but from ourselves as well. It hurts to say so, but it's true. But, since the black mind has conceived this, we have started doing something about our problems instead of waiting on relief.

Magazines like yours have helped tremendously to enlighten us. I know a lot of times it motivated me in the "Nam" just to know we black brothers over there had support in our struggle.

Things changed considerably within the Armed Services during and after Vietnam. They had to because of our black relentless push for better treatment. Oh, there is still prejudice and bigotry all around us and it's going to be there for a long time, but if we black brothers and sisters keep our unity with each other, we will overcome.

Better days are ahead for all of us, if we only take what we have now and improve it, and use it for the betterment of our black society as a whole.

Right on! Keep up the great work, SEPIA.

Samuel Joshua
Shreveport, La.

BLOOD DONORS

In reference to your April, 1974 request for the blood that is required for the sons of Mrs. Desola Brown, I would like to procure additional information. Currently incarcerated here at the Central Correctional Institute, I have addressed the dilemma to some of my fellow inmates who are interested in aiding with transfusions. We welcome your advice and as much information as you can provide. Thank you for your cooperation.

Charles Lawson
Columbia, S.C.

[Editor's Note: Your letter has been forwarded to Mrs. Brown. By the time you read this, a reply should be in your hands.]

MODELS

I read your May issue and really liked the article on black models. I would like to know more about it because I am very interested in the modeling business.

Would you please write back or suggest such persons as Carl Byrod or Leon Lockett.

Ollie A. Hebert
Fort Bliss, Texas

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Letters to the Editor

STAPLE SINGERS

I think the March SEPIA cover of the Staple Singers was very beautiful. It is rather unusual and unexpected to successfully place adults in a playground setting.

I was very much sorry to read of their sadness. However, there was little mention of whether the young person in question had contemporary associates to enrich her personal life. There was nothing said of her special talent.

Well, Bible scholars feel that not only are our times very brutal and discouraging, but they don't feel that big cities are good places to live. In fact, they don't feel that God "inspires" the building of a city.

Again I'll say I'm very sorry for Cynthia and family. But I am also sorry for our young school drops. Our handsome, often talented, wall-to-wall youth in prison, and all lonely Cinderellas in big cities who pretend to be sophisticated. Time is overdue for good news.

(Name withheld)
Lyndale, Mass.

ASHFORD & SIMPSON

Thanks for that boss article in your May issue on the young queen and king of lyrics, Valerie Simpson and Nickolas Ashford.

Some entertainers go on "big time" ego trips; forgetting who they are, and what they were before they became famous, and it becomes necessary for them to find themselves again after failing to keep their feet on the ground.

Not so with these two young, talented people. They didn't get caught up in the trappings of success with none of the pleasures of "true" accomplishments. They thought of their art first — good times, second. Valerie and Nick have a lot going for them.

They are sure of their craftsmanship and intelligence, so they don't have to be on the defense before people like those artists that are just amateurs with dreams of glory (dreams that will never be realized). The entertainment business is made up of defeats and failures. You can't just ride with the tide; you've got to be your "for real" self, impregnable, sure of yourself and your qualifications, otherwise you'll get lost in the pack.

If you want to be good at what you do, you have to like it. You've got to concentrate on it, take pride in your own excellence if you want

to be the best — ala Nickolas Ashford and Valerie Simpson!

Miss Marti Martin
New York, N. Y.

I enjoyed your article on Nick Ashford and Valerie Simpson. I was more than surprised to learn these were the writers of such popular tunes as mentioned in your article. You hardly ever hear of these people. These are the ones with all the work, the ones in the background, yet without them we would never have given so much credit to the singers.

It was very nice of you to let us know about these two.

Diane Brice
Philadelphia, Pa.

Nick Ashford and Valerie Simpson. Those two names, joined by a simple conjunction, could translate to: "The epitome of the black contemporary black music-soulful experience." Who but a team who has written such a wide range of songs could evoke such praise?

Touching on every subject in a spectrum of styles: Love — "Ain't No Mountain High Enough," Despair — "Can't It Wait Until Tomorrow," Message — "One More Baby Child Born," Rock — "Keep It Coming," Brotherhood — "Onion Song," Aspects — "California Soul," etc. These songs make their worth as writers apparent.

Cornell Wadleigh
Saginaw, Mich.

FLYING SAUCERS

I read with interest the article in the June, 1974 issue of SEPIA, "The Facts About Flying Saucers" by Mr. George Simor.

I found the article by Mr. Simor interesting, well presented and factual. I commend your willingness to help bring this mystery of the ages to the public in the manner you have.

If SEPIA readers request additional information or report a UFO, I will be more than happy to supply them with IUFOB UFO sighting forms and a complimentary issue of the Canadian UFO Report Magazine.

If the Bureau can be of service, please feel free to call upon us.

Hayden C. Hewes,
International UFO Bureau, Inc.
Oklahoma City, Okla.

AFRICANS IN FRANCE

In the May issue, the editorial "Some Plain Truths," was

outstanding. I admire SEPIA for telling how "Malcolm X, near the end of his life, changed his view that all whites were devils, because he learned by experience that pigment and culture do not indicate superiority or inferiority where it really counts — in the quality of the human individual."

I admire SEPIA for calling attention to Elijah Muhammad's recent statement before thousands of his followers to the effect that he had given up his long time anti-white position.

Let me say that both of these distinguished fighters for racial justice had suffered much at the hands of white racists. They are to be praised for publicly announcing that all whites are not racists.

The truth which must be affirmed over and over again is that there is only one race, the human race — one God, one humanity. SEPIA is one of my favorite magazines and I'm proud of it for that editorial.

Now, highest praise to Sylviane Diouf for her brilliantly written and courageous expose of racial exploitation in a country which was supposed to be free of racism, "Black Africans In France: The New Slavery." As I see it, there are two approaches to a solution of a 20th Century slave trade: (1) To end the famine in Africa. Many organizations, both black and white, are struggling with the gigantic relief problem. The Freedom from Hunger Foundation is one to which I contribute — 1325 C Street, S.W., Washington, D.C.

(2) Regarding the immediate problem of the persecution of Africans in France and other parts of Europe, I would like to know if it has been taken to the UN. I am aware that the UN has never been able to end oppression in either the Soviet Union or in the Republic of South Africa. However, it has kept up a running fight against apartheid, and recent improvements in the treatment of black Africans in South Africa are probably due more to UN efforts than anything else.

Another possible source of help would be the International Labor Organization of the UN. This specialized agency of the UN brings governments, labor unions, and business groups together for the achievement of fair labor standards and other goals of social justice for workers. By all means try the ILO.

Palmer Van Gundy,
Los Angeles, Calif.



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JUST ASK ME

By DARCY DeMILLE

Q. *The name please of the black beauty who charmed Richard Burton when the latter was filming "The Klansman" in California. —M.B.R., Dayton, Ohio.*

A. When Liz trekked to Hawaii, Burton was seen enjoying the company of dancer Mildred MacKavee.

Q. *What exactly is the relationship between Detroit's dynamic new mayor Coleman Young and Joyce Garrett? —P.L., Cleveland, Ohio*

A. Joyce Garrett, a beauty, product of the best finishing schools, at 41 is Young's official hostess in the mayor's mansion for official functions. She was recently appointed to the \$30,000-a-year post of executive director of the Detroit Bicentennial Commission. 'Tis good to have a friend at City Hall, right?

Q. *What's the story about that gold chair Pearl Bailey carries around? —J.J., Baltimore, Md.*

A. Remember when former West German Chancellor Willy Brandt dined at the White House back in '70? Well, President Nixon gifted Pearl with the gold-backed chair from the East Room and Pearlie Mae has been toting it around ever since.

Q. *How much money has "Lady Sings The Blues" earned to date? —H.W., Chicago, Ill.*

A. Would you believe royalties have passed the \$250,000 mark? So says Louis McKay, Billie's husband who's demanding an accounting from the lords at MGM.

Q. *Did John Lennon really send Pam Grier roses? How come? I didn't know she knew the dude. —R.R., Los Angeles, Calif.*

A. Seems pretty Pam was seated at a nearby table when Lennon got into a hassle with some other guys. Next day he sent the roses and an apology.

Q. *True or not true — does Roberta Flack really have a penthouse in the famous Watergate complex? —P.S., New York City, N.Y.*

A. Miss Flack has a business office in the Watergate building. Some people call it the infamous Watergate.

Q. *Is Nancy Wilson going to marry Carl Stokes? —T.H., Dayton, Ohio.*

A. It looks that way.

Q. *Did Virginia Capers really get down on those black teenagers who were "performing" in the audience? I mean, did she halt the show like somebody said? —N.L., Newark, N.J.*

A. Miss Capers stepped across the footlights and let go a few rounds to stop the unscheduled action which disrupted the stage antics. So thoroughly did she warm up to her subject, the audience en masse applauded her "gettin' down."

Q. *So how much money will Congressman Charles Diggs have to shell out to the tax boys? One would think Diggs would know how to avoid difficulties with the IRS this time around. So what happened? —W.J., Detroit, Mich.*

A. The taxing problem facing Diggs came about when the IRS slapped a tax lien totaling \$14,367.29 on his House of Diggs funeral home. The tax men claim the House of Diggs didn't dig paying employee withholding tax it collected during the last six months of 1973.

Q. *Now that George Foreman's divorce is a matter of record, how much money did Mrs. Foreman get in the settlement? —E.R., Dallas, Texas.*

A. Adrienne Ray Foreman got custody of the couple's child, Michi Helene, and a check for \$235,000.

Q. *What, or rather, who has come between the friendship of Dionne Warwick and Gladys Knight? —Y.H., Washington, D.C.*

A. A man, naturally. Burt Bacharach! It seems Dionne won't be the only gal singing Bacharach songs exclusively. Bacharach is excited about the talented black Knight. He flew into Detroit to record at Motown (a first for Burt) and to personally conduct a session with glad Gladys.

Q. *How did Godfrey Cambridge come out in that cab driver's suit? I understand he was injured when a white cabbie refused his fare. —D.L., Chicago, Ill.*

A. Cambridge won his suit filed in Manhattan against the driver and his cab company, settled for \$20,000, although he sued for \$1 million, charging that after he hailed the cab (driven by William Schreiber) and put his arm through the open window, it "violently took off" dragging him more than a dozen blocks.

Q. *Is this gossip or truth — Millie Jackson's cab ride to Texas — how much did it cost? The chick's got to be nuts! —L.M., San Francisco, Calif.*

A. Millie asked Billy Bryant's chauffeured limousine service to carry her away from New York all the way to the plains of Texas you-all and that's the whole truth. The meter cost, so says Billy, came to \$1,500. So she doesn't like the friendly skies or plain trains. Or maybe she just likes charming Billy.

Q. *Why, oh why, is Muhammad Ali selling that dream of a house in Cherry Hill, New Jersey? Is it a question of financial problems? We felt so good when he moved into our area. —R.L. and T.Y., Cherry Hill, N.J.*

A. It is a question of Ali living in that \$200,000 showplace all by his lonesome. His usually unassuming wife has firmly put her foot down about a return to Chicago which has always been home to her.

Q. *How did the audience react when Redd Foxx did that streak across the stage? —A.M., Miami, Fla.*

A. Stunned. Angela Davis has been loudly attacking streakers in general, Angela says "Strike instead of streak."

Q. *Will Richard Roundtree and Kathy Lee Crosby get it together or is this just a publicity thing? —O.R., Oklahoma City, Okla.*

A. "Shaft" started dating "Wonder Woman" because it looked good image-wise, so said their publicists. Now they are doing their own thing together and hiding from the press.



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Sepia Scrapbook

ACTOR SHOCKED BY RAPE SCENE

Actors are obviously more sensitive than some of the characters they have to play on the screen. Character actor Cameron Mitchell plays the role of a klux in "The Kansman," (see our story, page 18). In the film he ravishes actress Lola Falana. He became so upset after the scene that he wept, and the next day he sent flowers to Miss Falana.

EXPO '74 FEATURES BLACK HERITAGE

Some four million visitors will be posed to a significant exhibition dealing with black history and culture at the current Expo '74 in Spokane, Washington. This World's Fair will continue until November 3. Included is a section on early African dwellings and other structures, art works, displays about life and music. Also included is a photographic exhibit featuring current and recent black leaders, entertainers, sportsmen, businessmen, writers, musicians and other successful black men and women. Historical exhibits will show that blacks invented such items as the gas mask, the shoe lathe and the first centrifuge used to separate blood plasma.

KINDNESS DAY HONORS NINA SIMONE

The third annual Human Kindness Day at Washington, D.C. this year honored Nina Simone for the accomplishment of personal commitment to her principles and convictions. The program included Muhammad Ali, Dick Gregory, the Capitol Bullets, members of the Washington Redskins and the United Students who jogged through the streets in a run for human kindness. This was the largest Arts celebration ever held in the nation's capital.



NINA SIMONE

A FATE WORSE THAN ...

In Winchester, England, a large poster invited everyone to "Come to our teen-age amateur pop group contest." Someone added the comment: "A fate worse than deaf."

Quotes

Ron O'Neal, black actor: "You have A actors and B actors in Hollywood, and all black actors, with the exception of Poitier, are B actors. We are still in the closet and being criticized as though we were in the living room."

Ken Gibson, re-elected mayor of Newark, N.J.: "Above all, there is a basic need for people to come together because of our mutual human needs that show no deference to race, religion or color of skin."

Charles Rangel, Democratic Representative from New York, on charges made by Mayor Alioto that the Zebra killings were part of a national black conspiracy: "This type of sensational charge is reminiscent of other charges of a national black conspiracy against whites which have proven false in the past. In Detroit, Chicago and in my own city of New York, all such claims have been proven unfounded."

Dr. John Cashin, black chairman, Democratic National Party of Alabama, reacting to Gov. George Wallace's election for a third term: "Until he shows me some substantive change, he's still the Wallace who stood in the school house door, to bar black students, and I'm going to stand in the White House door, to block Wallace."

Dr. Robert L. Williams, Professor of Psychology and Director of Black Studies, Washington University, on the unfairness of standard I.Q. tests in measuring the intelligence of black people: "Since the American

society is pluralistic on the one hand and racist on the other, it would be virtually impossible to conceptualize a test that would be fair to all people: Asians, blacks, Caucasians, Chicanos, Indians and Puerto Ricans."

Sammy Davis, show business superstar, in answer to a question about politics: "I will be careful about whom I hug in '76."

John Markus, asked for his definition of police brutality: "When a cop arrests a streaker — and then searches him."

Jiddu Krishnamurti, Indian religious leader and author: "People tend to relate not to one another, but to the images they have built up of one another, out of self-protection. They are not listening to what you are saying. They are listening to their opinion about what you are saying."

Hubert Humphrey, U.S. Senator, on health care: "As one who believes that adequate health care is the right of every American, I find the extent to which this right continues to be reserved to those who can afford it purchase it, simply intolerable. Both freedom and health care are basic human rights."

Dr. Milton R. Palmer, black Detroit psychiatrist, on the high black-on-black crime rate: "Life is cheap. There exists in the black community a feeling of worthlessness, that one black life doesn't mean much."

"Men treat us well or badly not according to what we are, but according to what they are."

— Pierre Reverdy

This Month In Black History

Few stories of fact or fiction rival that of Roland Hayes. He was born near Curryville, Georgia, where his mother, an ex-slave, earned a poor living on a farm for herself and her three children. They suffered hunger and privation trying to draw a livelihood from the barren soil. "There were times when we desperately needed meat and flour and had no money in the house to pay for them," Hayes recalled. He began working at the age of nine, and from then on he and the other children took turns working and going to the part-time school.

But young Hayes had a voice. It soon developed into an instrument of such beauty that even those who despised him because of his color were eager to hear him. Encouraged by his mother, he began to take voice lessons.

His life's work began to take focus when one day while he was scrubbing floors in a white man's home he heard a phonograph record of an operatic selection. The music was spellbinding to him. He vowed to create and express that kind of beauty himself some day.

When in his early teens, the family moved to Chattanooga because his mother was determined they should have better schooling. There young Hayes worked in an iron foundry and studied singing, paying fifty cents a lesson out of his earnings. From there he went to Fisk University. He worked his way

through Fisk by firing a furnace and as a butler in the home of one of his professors.

This was followed by many years of concert-giving all over the world, and many years in which he struggled to break down the barriers against black people.

He was soon a master of all the elements of singing and ready to sing in the leading concert halls. He was consistently blocked in his efforts.

He earned a small livelihood singing before black people and continued his studies of German and French.

Finally, since no one would engage him, he decided to rent a concert hall in Boston for one night and give a recital. Although the public was generally outraged and protested a black man's appearance as a concert artist, the concert was nevertheless a success.

He had broken the ice. He now had a considerable hearing among whites who were not prejudiced. Feeling that he might get more hearings in Europe, the young black tenor took all of his savings and went to London. It was not much better.

However, talk of his genius was circulating in London. A year after his arrival, when he was at his lowest point, he unexpectedly received a summons to give a command recital for King George V and Queen Mary at Buckingham Palace — the highest honor that can come to an artist in England.

BLACKS CAUTIOUS ABOUT BIRTH CONTROL

Blacks appear to believe that the reduction of minority groups is the purpose of birth control campaigns, according to Dr. William A. Darity, Dean of the School of Public Health, University of Massachusetts. He noted that for the most part whites are in charge of birth control programs, and this makes blacks even more suspicious of such controls. Fear of genocide among minorities is likely to continue, he said, until control of such programs is given over to local members of minority groups.

BLACK ELECTED OFFICIALS INCREASE STRONGLY

Led by a sharp increase in the ranks of black mayors, the number of black elected officials in the U.S. climbed in the past year to a new high that is 152 per cent greater than five years ago.

The most recent figures indicate that there are now 2,991 black persons in elective offices in the U.S. The number of black mayors increased at a rate faster than any other elective offices, from 82 last year to 108 today. Mississippi is the state where blacks constitute the largest proportion of all elected officials in the state. They account for four per cent of the state's office holders.

DENISE NICHOLAS SIGNED FOR NEW MOVIE

Denise Nicholas is co-starring with Dean Martin in MGM's "Ricco," now filming in San Francisco. Ms. Nicholas, who was a regular on the "Room 222" television series, portrays the sister of a suspected cop killer in the action drama directed by Paul Bogart. Dean Martin portrays a defense attorney specializing in criminal cases.



DENISE NICHOLAS

WHITE INMATES SLASH WRISTS TO PROTEST JAIL INTEGRATION

A UPI release from St. Louis tells of 13 white prisoners who slashed their arms and wrists with razor blades as a protest over having to share a cellblock with blacks. They were apparently "inferior" when it comes to handling razors, since it was reported by the prison's hospital facilities that none of them were seriously injured.

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How white



Pickets protested the presence of physicist William Shockley by marching at the site on the Yale University campus where Dr. Shockley was scheduled for a debate with William Rusher, publisher of the "National Review" on racism.

By JOHN HOWARD GRIFFIN

The name of Dr. William Shockley has become almost a household word in America today. Blacks are discussing Dr. Shockley, some in anger, some with uneasiness. Dr. Shockley, like a number of other white scholars, claims that black people are genetically inferior. He believes that black people suffer from a social situation that stems not from generations of suppression and discrimination, but from a genetic inferiority that makes them incapable of competing equally against whites.

Dr. Shockley is a scientist. His false theories carry weight because he is a Nobel Prize Winner. But his Nobel Prize was in the field of physics. The fact that his racist theories lie in the field of genetics, where he has no competence, makes little difference to those who have jumped on his bandwagon. The fact that eminent geneticists have soundly repudiated him and his theories also seems to make no difference.

Dr. Richard Lewontin, Agassiz Professor of Comparative Zoology at Harvard, described Shockley as a "racist ideologue who is abysmally ignorant in genetics," and added, "He's not one iota different from George Wallace or the head of the American Nazi Party. He should be totally ignored."

But he is not being ignored. A whole army of "scholars" and intellectuals who kept their racism under wraps, who were "closet racists," have come out into the open, agreeing with Shockley that the problems of blacks in this land spring more from genetic inferiority than from racial injustices. Because these men usually

Sustained handclapping for 70 minutes prevented the two scholars from debating Shockley's theories on the superiority of the white race. Angry faculty and students refused to allow the scientist a platform for his racist poison.

represent some "authority" in that they have advanced degrees, their arguments impress the less educated.

This writer recently encountered a baby-doctor at a dinner party. After the doctor had a couple of highballs he spoke confidentially, saying that he had "definite scientific proof" that black people were genetically inferior. When asked if he were a geneticist, he said no. When asked why he did not publish his scientific "truth" he explained that he thought it would be immoral to do so. When challenged to the effect that he did not dare publish it because reputable geneticists would tear his "truth" to pieces, he became heated in his defense and began to speak abusively of blacks, pouring out all the poison of his prejudices. When it was suggested that he was accepting data in another field of science that he would throw out as disreputable if it were in his own field, he ended up shouting, "Well, what have the damned Zulus ever contributed to civilization?"

In his own field, he was a learned man. He had simply borrowed false facts from another field of science to buttress up his prejudices.

The danger in such men is that in their own fields of excellence they are so good people tend to think they are equally knowledgeable in other fields, such as genetics. They are scientists or learned men, people think. If they say such things, they must know some scientific secrets we do not know.

It is an old, old story. History has shown that feelings of racism, racial superiority and prejudice which simmer beneath the

intellectuals become racists



At news conference, Shockley refers to a chart supposedly illustrating the comparisons between "Middle Class Jews" and "Lower Class Negroes" as part of his theory that blacks suffer because of genetic inferiority, rather than racism.



Dr. Shockley meets protests at almost every public appearance from people who are disturbed by his views. Above, he talks to a small crowd at New York State University in terms that remind people of Nazi genocidal concepts. Black and white students delayed lecture for two hours with demonstrations charging him with racism while some urged free speech.

Some scholars are jumping on the racist bandwagon

surface in most men, tend to burst out into the open whenever any reputable-sounding excuse is offered. This whole nation spewed out its racist poisons in the last election when astute politicians played on the "forced busing" theme. Here was a reputable-sounding excuse to bare the racism so many claim not to have. Few black people were fooled by the public furor over the busing issue, though many whites were fooled. Blacks saw it for what it was — a racist issue.

Shockley and his colleagues are sincere, undoubtedly. That is what makes them so dangerous. In their own fields they would probably toss aside as incompetent and unreliable the kind of data they are in fact accepting and interpreting. They are selecting "facts" and making them conform to their prejudices.

It is common knowledge that black people often do not do as well in white-oriented I.Q. tests as white people do, simply because blacks have not had the "white experience." It is also a fact that white people do not do as well in black-oriented I.Q. tests as black people do, again because whites have not had the "black experience," yet no black scientist is taking these figures and claiming that because whites score consistently much lower on black-oriented I.Q. tests whites are genetically inferior.

One black psychologist, Dr. Robert L. Williams, was so outraged as a young man when he was given an I.Q. test and scored only 82 that he never got over it. After he got his Ph.D. degree, he carefully devised a black-oriented I.Q. test and "made it as hard as possible for whites." "The Black Intelligence Test of Cultural Homogeneity (BITCH)," Dr. Williams said, "is not intended to be a culturally fair test. All items are taken directly from the black experience. A high score on the BITCH contradicts or rules out a low score on the standard WISC and Binet tests."

Dr. Williams does not suggest that whites who score low on his I.Q. test are "genetically inferior." He suggests that this is the same kind of test, fair for blacks, unfair for whites, as the standard I.Q. tests which are fair for whites and unfair for blacks. One cannot help but wonder how Dr. Shockley and his academic racist colleagues would fare on such a test.

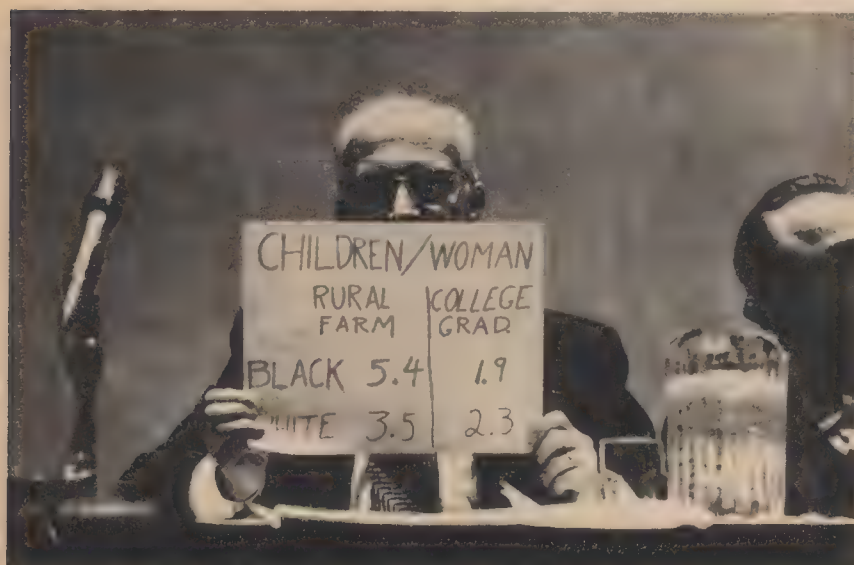
Dr. Shockley has carried, or attempted to, his theories onto



Dr. Shockley watches while Attorney Donald Warden makes a point during the taping of a debate between the two men on the question of genetics and race. Shockley is considered highly controversial due to his views that blacks have genetically lower I.Q.'s than the norm in the Caucasian communities.



Physicist Wm. Shockley (left), and "National Review" publisher William Rusher (second from left), wait to debate Shockley's views on genetics at Yale. Sustained handclapping by the audience forced cancellation of the debate. Phrase on board by Shockley.



Dr. Shockley, Nobel Prize winner in physics, holds up sign which indicates number of children born to women of various groups while speaking at forum sponsored by NYU International Relations Club on Tuesday, April 9, 1974.

many college campuses. Frequently he has agreed to debates with black social scientists and men like Roy Innis, national director of the Congress of Racial Equality.

Many of these appearances have been canceled due to student protests. Some have been disrupted by outraged students after they had begun.

Campus leaders are torn between whether or not preventing Shockley from speaking constitutes an offense against freedom of speech; or whether allowing him to speak gives him a platform for expressing theories that led to the genocidal policies of the Nazis in Germany.

When Shockley's Harvard debate with Roy Innis was canceled, Innis protested, saying that "Harvard has denied black people the opportunity to thoroughly discredit the contentions of a scientist whose anti-black documents may well, at some time, be used as a justification for genocide against the black race in America."

If this seems far-fetched to some, it should be remembered that some of Germany's eminent scientists were busy offering scientific "proof" that Jewish people were genetically inferior, much as

Shockley is doing with regard to black people, as a means of justifying the Nazi suppression of Jews as an "inferior race." This kind of conditioning led to the murder of millions of Jews.

Dr. Francis Welsing, a Howard University professor of pediatrics, commented that Dr. Shockley's point of view "is a part of the logic stream of white supremacy.

"But," she added, "Dr. Shockley's view is no different from that of the people who run most of the schools in this part of the world — it's no different from those people who say 'No, we won't live in the inner city, we're going to move to the suburbs, we're not going to live with those people'."

The views of Shockley, Jensen and others like them have so disturbed students and other scholars that they have formed themselves into a "National Conference Against Racism." Over 900 students and professors attended a recent conference of the organization. They ran an ad in the *Times* and declared in a "Resolution Against Racism" that "the doctrine of racial supremacy is with us again."

This resolution, signed by hundreds of academicians at universities both here and abroad, charged that the concepts of a "master-race" which were advanced by American slave-owners as well as the Nazis in their campaign to exterminate six million



humans, have been "rapidly spreading in professional literature, textbooks, and respectable popular magazines."

"Even more ominously," the resolution said, "it is now being taught as a fact in classrooms across the country."

It deplored the "racist theoreticians" who have sought protection in concepts of academic freedom. "It is true that academic freedom protects the right to free inquiry and to the expression of controversial ideas. But it is not a license to justify oppression. It was no more intended to protect racism than verbal assault or libel, with which racism has more in common than it has with free intellectual inquiry. It is a false doctrine that serves only to facilitate brutalization and exploitation."

One of the conference members, Sylvia Nasar, a graduate student in economics at N.Y.U. remarked that the ideas of Jensen and Shockley are not just academic. "They are used to rationalize racist policies on campuses and those of the federal government which have resulted in cutbacks in affirmative action programs in the last few years."

Already, since Shockley and his theories have become so



Dr. Arthur Jensen, above, professor of educational psychology at the University of California, Berkeley, says schools are being unfairly blamed for variations in achievement levels by blacks, Mexican-Americans, and whites.

widespread, some disastrous effects are showing up in the news — effects that Dr. Shockley and his colleagues would certainly not condone, but that are inevitable when racist poisons are spread.

Last April 15th a 21-year-old white Coast Guardsman murdered a fellow black Coast Guardsman and wounded another when he saw them talking to a white girl.

Petty Officer David Day justified his murder of Seaman Apprentice Charlton Little, 20, in these terms; "They are genetically unfit. They just aren't capable of achieving higher intelligence." These are terms that have filtered down to him directly from the theories of racist scientists. Day further stated that he felt no remorse over the murder since he didn't consider Little as a full human being. "Some folks refer to blacks as people, but I don't," he said.

After he saw Charlton Little talking with the white girl at a dance at the enlisted men's club, he said he was compelled to kill him. "Next thing I knew, I was outside the club. I felt good and clean and happy and relieved."

Day's defense of temporary insanity is based on his racial prejudice.

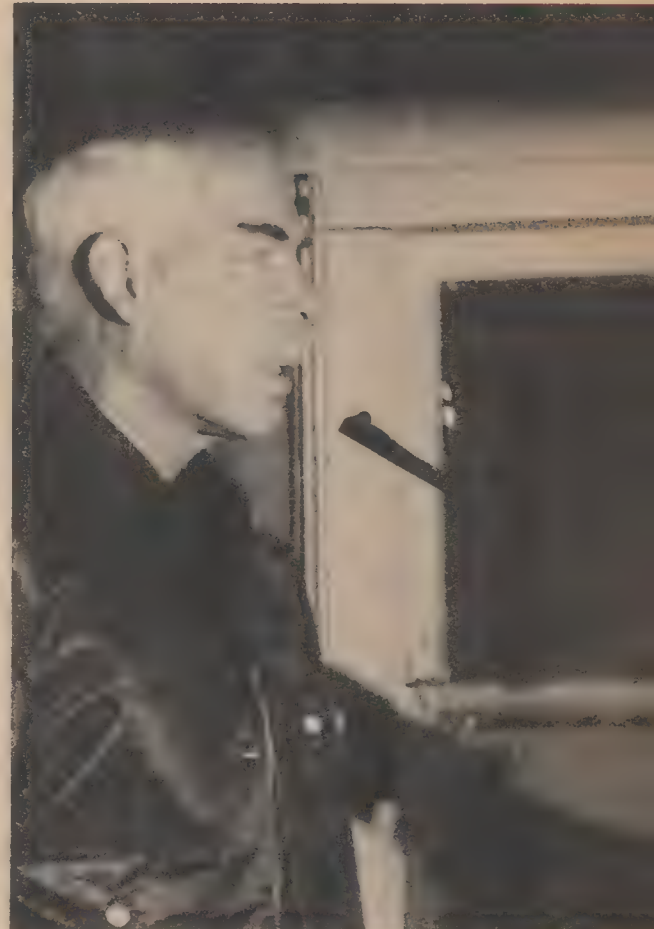
Some of the signs carried by protestors at Harvard read "Racism Kills," and "Racism Murders."

Any poison does.



O.J. Simpson

in



Lee Marvin, left, plays role of small town sheriff.

Producer William Alexander, (c), checks out Klan uniforms to be sure they are authentic in every detail before signal is given to start shooting the scene.



Left, O.J. Simpson, in his first film role, plays the part of Garth, a strong and militant modern black who is determined not to let Klan bullies get away with their brutal assaults against his people, in the film.

takes on KKK 'The Klansman'

By PATRICK & BARBARA SALVO



O.J. Simpson here threatens the sheriff who is trying to keep the town calm.



The spectre of white-hooded figures moving stealthily through the night along Southern streets brought terror to black people for many years. When the Klan moved, a black man could expect to end strung up to a tree, a black family terrorized and a fiery cross burning by a door.

Generally, the public feels the era of the Ku Klux Klan is over in these modern, more sophisticated days when men are better educated.

The fact is, the Ku Klux Klan, generally considered to operate only in the South, is alive today more than ever before. Recent reports show thousands of Klan members live in America today, and more of them in the North than in the South.

Similarly, while the Ku Kluxer has been depicted in movies and novels in the past as the typical redneck, often uneducated Southern small townner, the Klan today is run by youth. The Grand Dragon in one area is a 23-year-old who recently appeared on national television and spoke with the eloquence of a college graduate. His wrath was against not only the black man but against Jewish people and anyone other than what he terms 100% white.

The Klan rarely marches with burning crosses today, but evidence of their existence is seen in their own organized publications and their influence in educational areas. There is still violence, but rarely is it attributed directly to the Klan.

Yet, not too long ago, a frail, bespectacled 22-year-old man was convicted in Birmingham, Alabama, of killing a black preacher he did not know. He was one of three men identified as "Klansmen." He was convicted of second-degree murder by an all-white male jury and sentenced to 30 years in prison. Only a few years ago, he might never have been indicted.

Budgeted at well over 4-1/2 million dollars, William Bradford



Jeanie Bell, who plays the beautiful young girl the Klansmen use as the victim for a sporting rape with a black halfwit, chats with O.J. Simpson just before the film crew begins shooting her painful and ugly exploitation scene.

Today's Klan is brutal but blacks now fight back

Huie's sensational 1967 novel, "The Klansman" has been made into a provocative film, which for once and all exposes the KKK factions and what they stand for. The Paramount release, features such luminaries as super-star footballer, O.J. Simpson (his first screen role), the beautiful Lola Falana, Spence Wil Dee, Gary Catus as well as Hollywood veterans Richard Burton and Lee Marvin. It was filmed at Oroville, California.

The man who put the whole package together is Colorado-born black producer William D. Alexander, a sometimes resident of Washington, Chicago, London and Addis Ababa. A 30-year veteran of filmmaking, Alexander initially obtained film rights to the Huie novel several years ago after white producers had dropped it.

"This story has needed telling on film ever since Huie wrote the book," Alexander says. "It has taken European financial backing to get it off the ground. Our screenplay is updated, however. It will show not only that the KKK is alive and thriving, but how today's blacks deal with it."

A compactly built man (5'7", 180 pounds) of boundless energy, Alexander is a daring self-starter, full of original ideas, with the aggressiveness to set the domino theory into motion and effect its ultimate results.

Having made important national and international contacts while closely associated with Elmer Davis' Office of War Information during World War II, he later became Emperor Haile



Breck Stancill, a southern aristocrat played by Richard Burton, meets Loretta Sykes, played by Lola Falana, who has come home to see her dying mother.



Willie, played by Spence Wil Dee, swings a pool stick at Sheriff Lee Marvin when Marvin comes to arrest him on suspicion of having raped a white woman.



Left, Lightning Rod, played by Larry Williams, attempts to rape Jeanie Bell as members of Klan look on in amusement. Above, Sheriff Lee Marvin, who arrived in time to save the girl, lectures Lightning Rod as the black holds the dollar the Klansmen paid him to rape the young girl so they could watch.



The white woman was raped in her stalled car at night, and could not identify her attacker except to say he was black, which brings the KKK into action.

Selassie's official state film maker for Ethiopia, as well as for the late President William S. Tubman of Liberia. He has made other historical films in 31 countries around the world.

He is a familiar and highly respected figure in film, financial and production circles as widely dispersed as Canada, England, Italy, Spain, France, Africa and virtually all of the 50 United States.

Alexander regards "The Klansman" not so much as a story about "a secret society or a para-military adjunct to police power" as it is a "dramatic sociological documentation" — how "conflicting ideas and ideologies tear at the friendship of two quite normal men, at the tranquility of a typical Southern community in the painful throes of change; and how these changes are tearing at the fabric of a large section of a great nation where day-to-day conduct is at odds with the nation's political professions and posture."

Once having acquired the screen rights to the Huie novel, Alexander embarked on the project of acquiring financial backing and a star-studded cast that has seen him jet more than 300,000 miles internationally, corraling \$4-1/2 million, and a top director and crew.

"Huie's novel was concerned with the conflict in a Southern town between a sheriff called Big Track Bascomb, played by Lee Marvin, and a Southern landowner, Breck Stancill, played by Richard Burton," explained Alexander, "both of whom are involved in a showdown with the Ku Klux Klan."

"Location hunting for the movie was started in Alabama, the deep south and, of course, Hollywood. The fictional Ellenton, Alabama, with a population of 8,000 people, requires essentials for the story such as green rolling hills, pine forests, rivers, an enormous sawmill and a black population, to be used as extras," Alexander says.



O. J. Simpson, in the powerful role of Garth, plays the new-style black in conflict with the old-style Klan. He avenges the KKK murder of his friend.

Film shows town exploding from racial tensions

"There was absolutely no need to go farther from Hollywood than Oroville, nestled deep in the Sacramento Valley, in the middle of the state. All the ingredients were there, plus a totally cooperative mayor, Chamber of Commerce and local populace.

"Oroville is a historic little town, which was established in the 1800's. It was originally known as Ophir City after the legendary Arabian land of gold. Prospectors, while camping along the Feather River, decided to inspect the river for traces of gold and found a substantial amount of 'color.'" Their temporary camp soon became a booming, boisterous, gold rush town.

"By 1890, when gold mining faded, lumber had become its major industry and still prevails today. This feature lends itself nicely to filming 'The Klansman'."

In short, "The Klansman" is an explosive contemporary story about two social forces on a collision course in the small Alabama town of Ellenton — the new black militants, and the old Ku Klux Klan.

Standing in between are Sheriff Big Track Bascom (Lee Marvin) and southern aristocrat Breck Stancill (Richard Burton). The sheriff is a moderate who wants to keep the town from blowing apart, while Stancill is hoping to live around it and continue his traditional way of life.

The storm begins to break when a young white woman, Nancy Poteet, (Linda Evans), is raped in her stalled car on a lonely road at night. In the darkness it is impossible for her to identify the man except to say that he was black.

The rape ignites the community. Members of the Klan, along with Deputy Sheriff Butt Cut Cates (Cameron Mitchell), assume the rapist was Willie Washington (Spence Wil Dee). A lynch party is organized, but the sheriff learns of their plans and puts Willie in jail for his own protection.

Lola Falana and Luciana Paluzzi help Burton, wounded in a battle with KKK.



Charles Peck, played by Gary Catus, questions Loretta Sykes, played by Lola Falana during a tense scene in the movie when she is visiting her mother on Breck Stancill's plantation, as the Alabama town exploded in racial violence.



Deputy Sheriff Butt Cut Cates, played by Cameron Mitchell, forces Lola Falana from her house before raping her at a lumber yard, with Klansmen helping him in act of brutal revenge against local blacks.



After being raped by Butt Cut, Lola Falana almost bleeds to death before being rescued by the sheriff, Lee Marvin, who fires Butt Cut on spot. After terrible ordeal, she is consoled by Richard Burton.

Burton, as the aristocrat, is forced to take a stand against the Klan.



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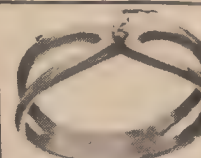
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O. J. offers a powerful portrayal of a black man who refuses to fear Klan



O. J. Simpson and producer William Alexander discuss location sites for "The Klansman." The story takes place in the fictional town of Ellenton, Alabama. The movie was actually shot in Oroville, California.

Frustrated, the Klan members gun down a black man on the road. Garth (O.J. Simpson), the victim's companion, becomes the leader of the militants and vows to revenge the murder.

During this period of turmoil, a beautiful black girl, Loretta Sykes (Lola Falana), returns to Ellenton after spending several years in Chicago. She has returned to be with her dying mother, but the white radicals assume that she has arrived to take part in a voter registration drive scheduled by the blacks and their outside white supporters. Loretta is believed to have been the mistress of Stancill in the past, and she returns to his private retreat where her mother lives.

Garth, meanwhile, starts his vendetta by luring one of the Klansmen from his home and shooting him down. Later, he picks off another Klansman at the funeral.

These deaths prompt the Klansmen to seek revenge, and they pick up Loretta. Butt Cut rapes her while the others hold her down, and she almost bleeds to death before she is rescued by the sheriff, who fires Butt Cut on the spot.

Still seeking revenge, the Klan members come to the jail and attempt to make the sheriff release Washington to them, but one of the Klansmen is staggered when his wife (Eve Christopher) reveals the suspect was with her the night of the rape.

By now, the town is blowing apart, and the big voter registration demonstration takes place in a tense atmosphere that explodes into panic when Garth picks off still another Klansman (David Ladd) with his rifle and escapes.

The mayor (David Huddleston) and the sheriff's son (Wendell Wellman) are among those caught up in the turmoil.

Meanwhile, Nancy Poteet has moved out to Stancill's place after being shunned by the town and deserted by her husband for being raped by a black. More out of sympathy than anything else, he takes her to bed, although his regular mistress (Lucianna Paluzzi) is a clerk in the sheriff's office.

As a result of Stancill's open sympathy for the blacks and his conduct with Nancy, the Klan turns on him, and the film ends with a violent confrontation involving the blacks, the Klan and the sheriff and Stancill.

Originally up for the female lead (Loretta Sykes), were Marilyn McCoo of The Fifth Dimension, who found her touring schedule too hectic to fit the role, Dean Martin's Ding-a-Ling, Jayne Kennedy, and the vivacious Paula Kelly. As expected, the competition was stiff and the above three simply lost out to Lola Falana who was right on key during the auditions and filming.

If you remember, shapely Ms. Falana gained fame as one of the

featured dancer-singers in the Sammy Davis Broadway musical, "Golden Boy." A tan beauty with flowing black hair and soft brown eyes, Lola describes herself as "a wild, noisy little girl who loved to go to dancing school and pretend I was on the stage."

Growing in international popularity, Lola was featured prominently in the ABC-TV special, "The Swinging World of Sammy Davis," Hullabaloo, The Tonight Show, Joey Bishop and the Hollywood Palace. Last year, booked to do six television shows in Italy, she took the country by storm and stayed on to make three motion pictures, including "Lola Colt," an Italian western in which she played the title role. She has appeared in night clubs throughout the country, including the Sands in Las Vegas.

On the other hand, O.J. Simpson is a newcomer to the silver screen, although he has been in the public eye as a sports personality, television commentator and endorser of many brand name products. Many believe that no name connected with the athletic world conjures up more charisma than that of O.J. Simpson.

Born in San Francisco, he attended the University of Southern California where he broke every existing record as a running back and won the Heisman trophy. This past year as a member of the Buffalo Bills National Football League team, he broke the all-time rushing record.

"The Klansman" marks his feature motion picture debut.

Many tongues started wagging on the location when Richard Burton allegedly found a new blonde-haired lady friend at a local hamburger stand and brought her into the script after giving her presents. Of course, this was all a rumor, but Elizabeth Taylor, Burton's wife, was quite annoyed and walked out on her man.

Another "Hollywood type" rumor that circulated on the set was the O.J. Simpson/Richard Burton "jeep take incident." While O.J. was riding in a jeep driven by Burton, Simpson, according to the script, was supposed to throw a paper object similar to a roll of toilet paper or telephone directory at Burton. Burton blew up, screaming out loud that Simpson was throwing these things like they were footballs. Burton immediately stalked off to his dressing room and slammed the door. The clincher was that whatever O.J. threw at Richard the lionhearted, Burton allegedly found wallpapered to his dressing room walls the very next day, compliments of co-star and friend, Lee Marvin. End of traumatic experience and back to filming.

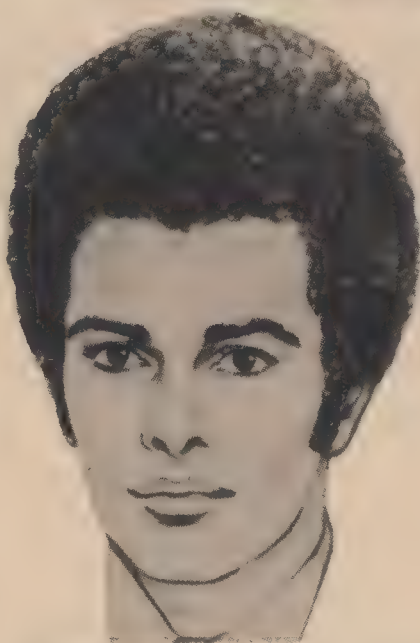
"The Klansman" will open this fall in theaters around the country.

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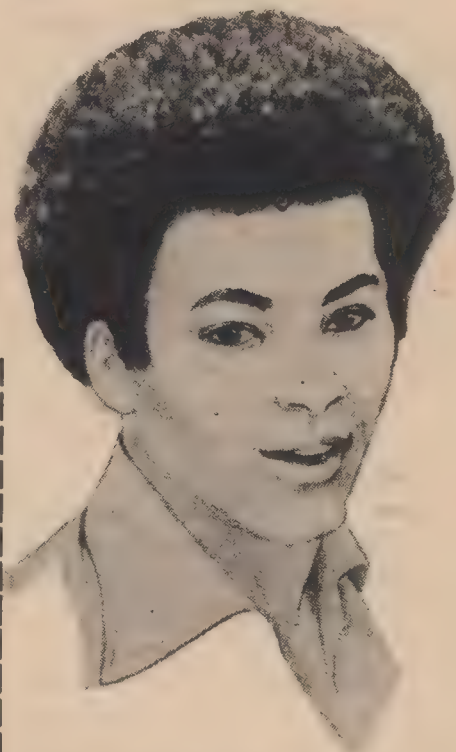
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WHOSE INDEPENDENCE DAY?

By VICKORA CLEPPER

White Americans celebrate only one Independence Day, the Fourth of July. That represents the anniversary of America's independence from British rule, the date America was finally free. Although black Americans also celebrate the Fourth of July, we know that freedom did not come to blacks on that July 4, 1776. So other days, each marking a date when blacks became a little freer, have been traditionally celebrated. At least 15 such days can and have been celebrated by black Americans as "Independence Day." Sepia interviews Dr. William Wiggins, black folklorist and lecturer in the Afro-American Studies program at Indiana University, about these Independence Days and other customs that are being revived through the serious study of folklore.

For black Americans, the Fourth of July comes on January 1, February 1 and at least 13 other dates.

These are the days that mark the emancipation of blacks and have been substituted for the traditional Fourth. Only a few have continuously been celebrated, but more are being revived as interest in black folklore increases.

And it's about time more attention was paid to folklore — the people's record, says William Wiggins, folklorist and lecturer in the Afro-American Studies program at Indiana University. For too long, he says, black history has been elitist, concentrating on the big names and big events and virtually ignoring the folklore.

The black people's record is rich in heroes, humor and stories, but has suffered from a lack of interest and chroniclers.

Wiggins, one of the few black folklorists in the country, says: "There's a need to go through each period of history and really delve into the black folklore. There's such a vast amount of information to assimilate and write about. Most studies that have been done on black folklore are collections and anthologies. Any one of those essays could be the basis for a book."

As a change of pace from his theological studies — he holds a bachelor of divinity degree and a master's in theology — Wiggins began examining the field of black folklore. His master's thesis dealt with the blues as the people's expression of religious thought and that spawned an interest in the whole area of folklore.

He went to Indiana University, the first university to offer a

doctorate in folklore, five years ago. Since he's the first black to work toward a folklore doctorate, he jokes, "I'm the first of the Mohicans. No, I guess I'm the first of the Blackfoot tribe."

One of the main reasons Wiggins cites for so few folklorists among blacks is that education has usually been considered an end to a means: a good job. "People think, 'How many jobs can you get teaching folklore?' So most black scholars have been in sociology, history or music."

A second consideration, he adds, is that the subject hasn't been considered academic; it's something blacks have been surrounded with and haven't considered important enough to study.

A Rockefeller grant enabled the 40-year-old folklorist to research his own book, a study of the emancipation days. Its tentative title is: "Free at Last: A Study of Afro-American Emancipation Celebrations."

When Wiggins began his study, he knew of only two such days. Through word-of-mouth information, the number grew to 15.

"We have regional pockets where certain celebrations were and are held, and the rest of the country doesn't know anything about it," Wiggins complains.

"And I had always assumed that there was little retention of African culture as a means of expression in this country, such as dancing to drums. But, in connection with this book, I've received letters from people who say they do that kind of dancing as part of these celebrations.

"Black folklore is changing constantly and unless we recognize the need to talk to people today and record traditions, we're going to lose them forever. As it is, some people who have religiously observed these emancipation days don't know or remember why."

The days are divided into three categories: secular, sacred and combination sacred-secular.

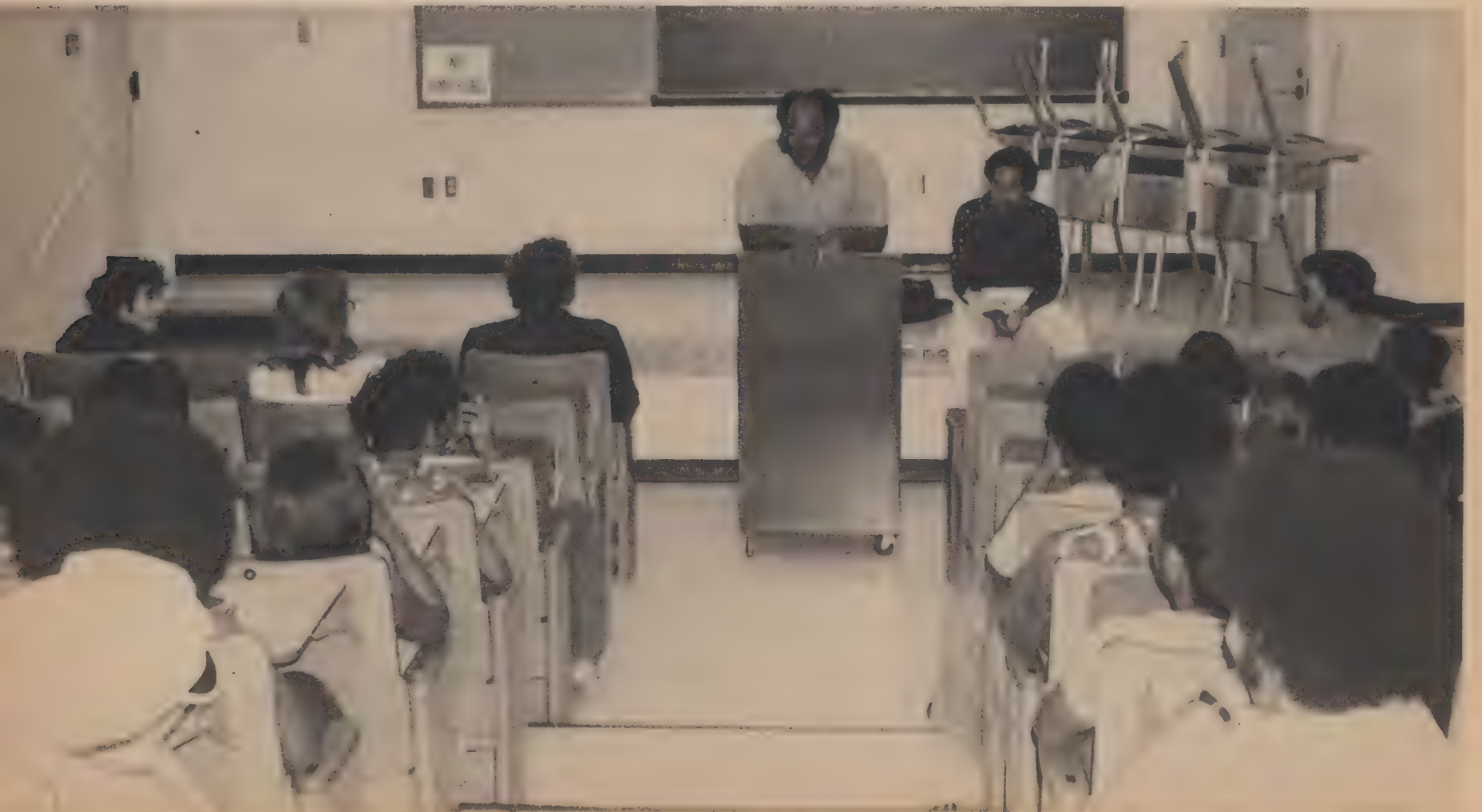
The secular days are ones like June 19, 1865, when the edict was issued to release the slaves at the end of the Civil War. Such days were marked by picnics and baseball games. In many southern communities, black people have a special project of weeding and cleaning up the segregated cemeteries in which blacks lay buried.

The sacred days are January 1, the day Lincoln read his Emancipation Proclamation, and February 1, the day the 13th amendment, abolishing slavery, was signed. The program for these days might include singing the black national anthem, reading of



Dr. William Wiggins is a noted folklorist who lectures in the Afro-American Studies program of Indiana University. Above, he checks his bulletin board.

Below, students listen attentively as Dr. Wiggins brings history and culture to life. He believes that folklore provides a key to understanding history.





Dr. Wiggins discusses the Afro-American Studies program with his colleagues on the university faculty, l-r, Artee Young, Phillis Klotman and Robert Stevenson.



Dr. Wiggins, left, who teaches some of the liveliest courses at the university, exchanges ideas with Dr. Joseph Russell, chairman of the Department of Afro-American Studies, about seminars on the "blues" and the black folk hero.



Wiggins, Cherryetta Williams who is supervisor for the Multi-Media Resources Center for Black Culture, and Herman Hudson, vice chancellor for Afro-American Affairs, admire a new work by the noted Nigerian sculptor Felix Eboigbe.

Blacks' story is rich in heroes and humor

the Emancipation Proclamation, and a major address on freedom.

Some of the Emancipation Day celebrations combine both sacred and secular programs. September 22, for example, commemorates the day the southern states were given 100 days to abolish slavery. Celebrated primarily in Ohio, Indiana and Illinois, this day includes a picnic and later, a church service.

For the most part, only the most important days like January 1 and February 1 have been celebrated in traditional form right up to the present. Some of the other holidays have changed to homecomings. "If you've moved to Los Angeles, you're invited to come back home to Texas and spend some time with old friends and family," Wiggins explains. Other emancipation days are being revived because of concern with black pride.

University Afro-American studies curriculums have con-

tributed to this pride and interest in black culture and folklore, Wiggins says.

"Folklore is the backbone of Afro-American studies. It's now being looked at very seriously. And there are a number of folklorists moving out into the field."

In Indiana University's Afro-American department, Wiggins instructs a survey class in black folklore, a class on the history of the black church and has had a hand in formulating a contemporary black film course.

In the future, he'd like to conduct small, in-depth seminars on such topics as the blues, the folklore of slavery and the black folk hero.

The black folk hero, both individual and in general, is a fascinating subject, Wiggins declares.



Folk heroes, he says, serve the purpose not only of reflecting values, but of helping shape them as well. One leader who demonstrated that was Martin Luther King. It isn't necessary to agree with his non-violent stance to appreciate his courage and persuasive talents.

"King got many people to abstain from violent responses, which contradicted the whole concept of the American way of fighting physically for your way of thinking or for what's yours."

King and other preachers are a category of folk heroes Wiggins would like to research further. "Preachers have a style all their own, just like singers, and there have been preachers who were larger-than-life heroes.

"There's a story of one woman who burst into a church and learned she had just missed hearing a famous preacher deliver his sermon. She started screaming, just knowing he had been in the same place where she now stood."

The same humor that pervades other areas of black folklore is abundant here, too. There are many rivalry jokes about Methodist and Baptist ministers. Wiggins tells this one: "A Methodist and a Baptist minister are riding on a train and as the engine blows up, the Methodist shouts, 'I bet I go higher than you do!'"

Heavyweight boxer Jack Johnson, another folk hero, was the subject of an article by Wiggins. Entitled, "Jack Johnson as Bad Nigger: The Folklore of His Life," it is collected in the anthology "Contemporary Black Thought: The Best of the Black Scholars."

"I was taking a seminar in American folklore and I realized Johnson was as much a folk hero as anyone else we discussed," Wiggins says. "Johnson lived a life that was entirely his own. He

Wiggins amuses his daughter Mary Ellyn by showing her a poster which indicates some of the other "Independence Days" that are celebrated by black people. He feels that such items form part of the "people's record" of history.

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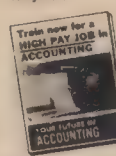
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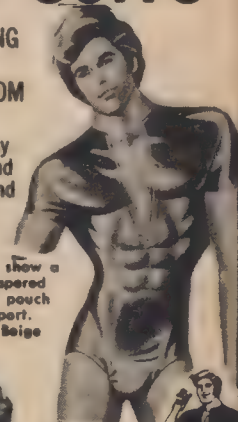
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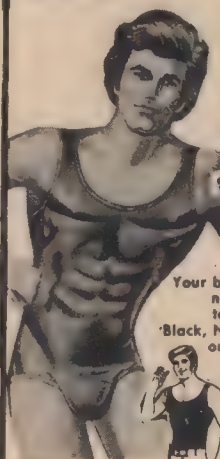
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Folklore is an important key to help us understand our past and where we're headed



At home with his daughter, Mary Ellyn, 8, and his wife, Janice, Dr. Wiggins goes over some of his folklore research for his book on the Independence Days observed by blacks. Home is in Bloomington, Indiana.

was a black man who spoke up during the restrictive era of the early 1900's and blacks could experience doing that vicariously through him. He was a person who didn't cower; it's almost inconceivable that he survived. It was a time when more blacks were lynched than at any other time. He had white women when the whole idea of the violation of white women was at the forefront. Johnson had to be crazy — or very strong in his convictions."

In addition to the individual folk hero, there are categories of general heroes that appear in response to the times.

During the slavery era, there was the trickster hero, who used sarcasm or acted obsequiously to fight in subtle ways against the "massa." This hero could often be found in the stories and humor of the day. There's a joke about the slave who decided to move on to that better world and jumps off a roof. Then someone shouts "The massa's comin'." The slave knows he can't fall on the "massa," so he performs the impossible feat of stopping mid-flight and scrambling back to the roof.

Later, the object of that joke was changed to a white woman, when she became the "untouchable."

Such humor is a vital part of black folklore, says Wiggins, because it gave the black a way to express and relieve his anger at his own situation and at whites without a physical confrontation.

The Brer Rabbit character is the animal counterpart of the trickster hero and Wiggins says animal tales were an important part of black culture. But he disagrees with Joel Chandler Harris' collections. "He edited and rewrote stories and didn't place them in their true context. A reader gets no idea of the protest and complaint in these stories. They give the false impression that slavery wasn't that bad. And Uncle Remus was a stereotyped black

image, with no sense of strength or virility. In other words, he posed no threat to the whites."

During the Reconstruction period, the image of the ballad hero, John Henry, emerged, with emphasis on his physical prowess and the role he played in building America.

In today's urban areas, the typical folk heroes are called "Signifying Monkey," "Shine" or "Stackalee," according to Wiggins. They are found in jokes, long, elaborate toasts and verbal insult contests. A toast, Wiggins explains, is a narrative piece built on successive, rhyming couplets, which frequently extols the sexual and physical attributes of these urban heroes.

"The language is direct, the note of protest is strong and there's a large amount of profanity in them," Wiggins says. "These toasts are symbolic of the cultural clash between blacks and whites and between the blacks of urban areas and those of middle class position."

Today the nature of the individual folk hero's role has changed considerably. Wiggins says that perhaps the last folk hero with across-the-board approval was baseball player Jackie Robinson. Rich and poor alike cheered him on. "To a lesser degree, we have Muhammad Ali today, with his athletic ability and swaggering braggadocio," says Wiggins. "But there isn't the same groundswell of approval that cuts across social groups."

The reason for that could be the lessening of segregation and separation, Wiggins says. Blacks are becoming identifiable in many fields and people don't align themselves behind a single figure.

Some of these identifiable figures include writers James Baldwin and the late Langston Hughes. It's interesting, Wiggins notes, that folklore is enjoying a popularity with these writers and other blacks in the arts. Novels are including mention of folktales and songs. Hughes made use of the cadences of blues in his poetry. The recent movie, "Lady Sings the Blues" contains a toast.

As a member of the American Cultural Committee for the Bicentennial in 1976, Wiggins can appreciate the impact folklore can — and does — have on black art. The committee is selecting black dancers, singers and other artists from Africa and other countries to perform their traditional art.

"We've really only begun to scratch the surface of black folklore," Wiggins emphasizes again. "It has affected not only the arts, but perhaps the whole social and political thinking of blacks. In order for blacks to see where they've been and where they're going, folklore — the people's record — will hold much of the key."

He hopes also that it will stimulate black people to retain such culturally enriching customs as the celebrations of our own versions of Independence days and not to lose them in the mainstream of a greater participation in the total society. ■



Wiggins talks over his ideas about using a film series to deepen understanding of black culture with Afro-American Affairs Vice Chancellor, Dr. Hudson.

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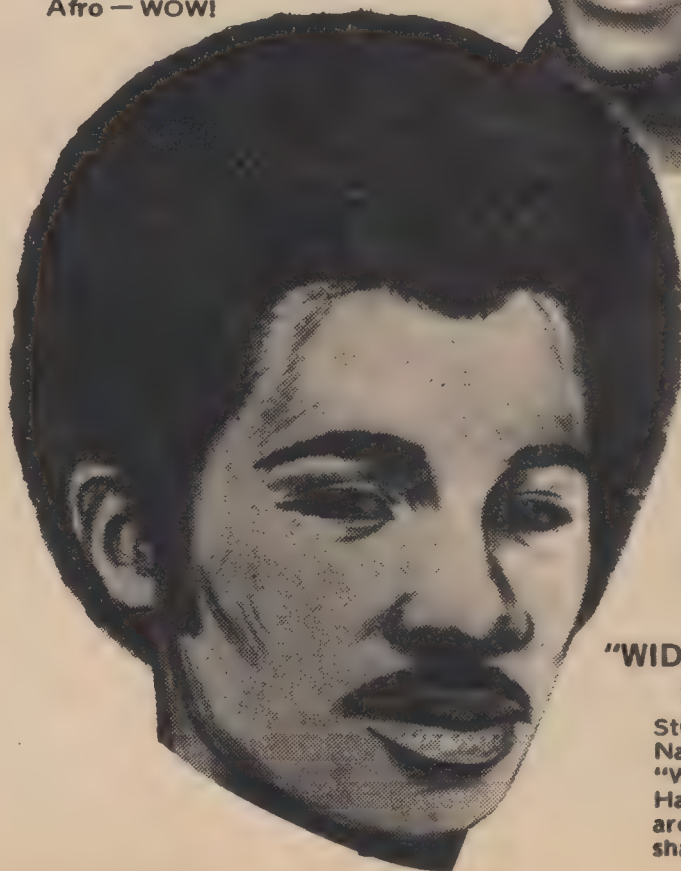


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BLACK BASKETBALL

By JEROME McFADDEN

Up to five years ago, the Europeans felt they could come to the U.S.A., catch the subway to the first Harlem playground they came to, and walk away with any five players that happened to be on the court. And they were still getting a better quality player than they had at home.

But times have changed.

The Europeans have improved the quality of their own players and it proved in many instances to be unproductive and even damaging to all concerned to transplant a man into a foreign environment for which he was unprepared. So what do they do now?

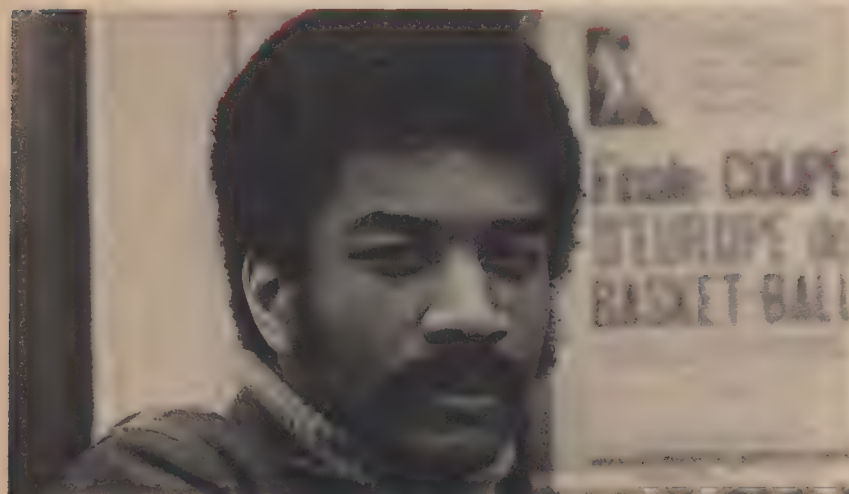
The European club now either comes over directly or recruits through an agent.

What do the Europeans offer? A salary range from \$7,000 to \$30,000, tax free, depending on the team, the player, and the country. Free housing, sometimes a free car, and a plane ticket to and from home are "normal" incidentals. The money is tax free because the European basketball clubs are supposedly amateur and the money is therefore paid in cash, without incriminating checks or payrolls.

And what do the Europeans ask? That you play and win. By American standards, the duties are light. Berck is an exception in that it practices twice a day and plays twice a week. The average European club practices only twice a week and plays only once a week. But it is a long season, from the first of October to the end of June.

Also, the Americans get little credit and a lot of blame. You can't tell a hometown "amateur" to take a walk, but you can an American. It is often a good cover-up for whatever else is ailing a losing team.

Do any of the Americans make it back to the Big Leagues at home? No. Or at least only one up to this date: Bill Bradley, who played in Italy for Simmenthal de Milan in 1966 and 1967. But he did it as more of a way to see the world than as a basketball outlet. For everyone else it has been a one-way street into the semi-obscurity of being a very big fish in a very distant pond.



When American basketball star Bob Cheeks (above) joined the French team from Berck-sur-Mer, the team won National Championship of France. They went on to finals for championship of Europe. At right, Bob, No. 15 in white shirt, jumps to deflect the ball in a key game at the stadium in Berck.



STARS IN EUROPE



Berck-Sur-Mer is a lousy town, a second rate sea resort on the north coast of France with 15,000 people and nine months of grey rain, grey clouds, and grey wind. The visitor apologizes to Bob Cheeks for taking up so much of his time this week-end. Bob looks out the window at the low rolling rain clouds coming off the English Channel and says, "That's all we have, man, is time."

Bob isn't lonely, because he has his wife Deborah, and Jennifer the baby, and Martini, the German Shepherd. But he isn't anxious for the visitor to leave either. It's satisfying to be talking to someone from home, someone who speaks English and knows the names Jabbar, Baylor, NAIA, and Los Angeles, someone who isn't involved with French basketball, French basketball politics, and the nickel-dime problems of being an American basketball player in Europe.

Bob is only one of the 500 or more Americans, the majority of them black, playing basketball in Europe. He is typical of them because he was All-NAIA, All-SCIAC, and second team All-American. He was also cut during the try-outs with the Los Angeles Lakers. Like the others, he was a basketball player without a future in basketball because there is nowhere else to go after being tried and rejected by the pros, except to Europe.

Bob is not typical, however, in that he is on one of the top clubs in Europe, a team building a dynasty as the French National Champions. He is therefore better paid than most, and reaps the few extra benefits that come with being on a winning team, such as a free car, first class travel, and the extra goodies and attention that people like to drop on a winning team. He is on the top rung of an overseas sports career that most Americans do not know exist.

"I didn't know about it, either," Bob says. "I had finished with my eligibility at Whittier, graduated in June, and was finished with the Lakers, when this guy Dan Yokum contacted me. The first time it was to go play in Yugoslavia, but that fell through. Then they came up with this thing in France. A guy named MacGregor, an American operating out of Italy, has this recruiting system in the U.S. looking for basketball players who might want to play in Europe. At the time there was just Deborah and I, so why not? I could still play some basketball and it was a chance to see Europe."

But which was the strong lure, the

With nothing to do but play basketball in the small town, Bob devotes some of his free time to his hobby of painting (right). Most of his paintings deal with sports themes, as in the stylized basketball player below. The painting reflects a mood of loneliness that comes from being the only black family in town.



The French team at Berck-sur-Mer was unknown until a black American made them famous

chance to play basketball or the chance to see Europe? Bob smiles at the question and stretches his six-foot-seven frame sitting behind the dinner table in the living room, obviously caught in a question that he has asked himself many times without a clear answer. "It's a hard thing, you know," he says at last, "to just give up the game after you've been deep into it after four years of high school and four years of college. It's a big part of your life and you just can't believe it's suddenly all over. But the chance to see Europe was a big thing, too. It was a great chance to do something we always wanted to do. So it just tied together."

It started with a two-month whirlwind tour through seven countries with the "Gillette All-Stars," a make-shift team of the new arrivals thrown together by MacGregor to play against local All-Star

teams and the better local clubs. And then with A.S. Berck. When he joined Berck, the *Association Sportive de Berck* was strictly an unknown team for a small town. At the end of that first year, they were the surprising National Champs of France. At the half-way point of this season they already have the championship sewed up and have gone all the way to the semi-finals of the European Cup, the equivalent of the European Championship, with victories over the best teams from Italy, Spain, Yugoslavia, and Austria.

Deborah, the ever faithful basketball wife who suffered through four years of college ball and now the two years in France, was along for most of it until Jennifer arrived to the Cheeks family and success arrived to Berck. French-born Jennifer was naturally too small and too fragile to travel and Berck suddenly had no more room for camp followers as they went from an unknown team to one of the top clubs in Europe.

That first year, as the team slowly inched its way to the front of the others, travel was by car or train or bus and there was always room for a fan or wife,

anybody that would add to the body of supporters in the out-of-town games.

But as National Champs, the travel is by chartered plane with only the team, the managers, and the essential hanger-ons invited.

So Deborah and Jennifer go only to the home games and watch or listen to the others on T.V. or radio, and try to kill the time in a small town with nothing to do until Bob and the team come back home.

Life is basketball. The Americans imported into Europe have no other duties but to practice, to play the games, and to win. There is no coaching, no teaching, no working with the younger players. Berck practices twice a day, and plays twice a week now that they are in the big time. The rest of the time is spent waiting for practice, getting ready for the games, or recovering from the trip. So they both study French, dabble at learning to cook the French specialties, take care of Jennifer, go for long walks on the beach with the German Shepherd, and Bob paints. When there is no game or no practice, they take the three-hour drive into Paris to see an American movie in

English and to eat a McDonald hamburger on the Champs Elysee.

It's Bob's painting that has surprised them most. "He's becoming better known around here for his painting than for his basketball," Deborah wisecracks. It's just a hobby, featuring mostly sports or the life around sports, or off-beat subjects like Indians or movie figures. One day one of the team managers asked him to do a painting for him. And then one of the newspaper reporters came up to ask for a painting for his office. Now he has several requests pending. The price of a painting is the cost of the canvas and materials.

But it is still basketball that he is known for. It is getting towards the time of Saturday night's game against Caen, another small city 100 miles to the south of them, and Bob is getting restless. He is in fact receiving some heat at this particular period because Berck was eliminated in the Cup semifinals at Madrid, and the loss is being blamed on him.

A two-line blurb in *L'Equipe*, the French sports magazine, hinted that he might be traded away next year, but the coach and team manager deny they ever said it and none of the reporters will admit they wrote it.

"The Americans always receive the blame for losing," he recounts. "We're considered the best basketball players and so if the team loses it's naturally our fault. We share the credit when we win, but take all the lumps when we lose." The coach is barely speaking to him, because he had the gall to tell him what they ought to be doing as the game was rapidly slipping down the

hole. It is not a comfortable position to be in when you're 7,000 miles from home in a foreign country.

Yves comes to the house to pick Bob up to take him to the game. Yves seems startled to find him talking to another American. He listens for a while, as if trying to understand the English, then settles into an uneasy waiting. But the uneasiness is more because he suddenly finds himself an outsider at this meeting and big basketball stars in small French towns aren't used to being outsiders.

Bob tells a few horror stories about Americans being unjustly traded away or sent home and about the team down South that had two Americans that led them to fourth place in the national rankings and then were traded away for two "better" Americans. The team finished eighth this year.

Martini sees that Bob is getting ready to leave and comes up to nuzzle him on the knee, as if to wish him good luck in tonight's game. Bob smiles and pats her on the head and says, "Most of the guys have a dog. A big dog. Especially the single guys. I guess it takes away from the loneliness to have a dog around."

Berck wins the game easily. Bob has a good game. He outplays and outrebounds the American on the other team, Robert Riley, and scores 12 points on him. It is a personal victory for Bob because Riley is considered by the French press to be the best "foreign" pivot in France. The coach says nothing to him, but some of the other

players later tell Bob that the coach said he played a "good" game.

The other American on the opposing team, Bob Tate, comes over to the Cheeks' house after the game for a late supper and a long conversation. Tate played for Occidental the same four years that Bob played for Whittier.

They talk until five o'clock in the morning, rehashing old times and arguing French basketball. The main thought for the evening seems to be, "Who in the hell would ever have thought two years ago that we'd both be here in France playing against each other again." Tate takes a short nap then drives back to Caen.

"The race thing is less noticeable over here," Bob says. His eyes are red and he is toying with a late morning breakfast. Deborah hasn't come downstairs yet. "Their conception of color is different. I consider myself black, but they don't see me as black. They say I'm *cafe au lait*," he adds with a laugh. "In fact, one time I was talking to one of the French guys about another American who was doing so well over here and I asked if he was black and he said, 'No, he is the same color as you.'" He thinks for a moment, then adds, "Of course they got a whole misconception of black in America, from the crap they see in the movies and hear on television."

Deborah comes through the door, overhearing the conversation, and says, "They got a whole misconception of America over here."

The conversation drifts away from the "black question" to the general false impression that the Europeans have of

Bob and his wife Deborah, shown here with Jennifer, first child, adjust to the slow pace of life in a French village by learning French and dabbling in the preparation of their favorite French dishes. Though he is a local hero, and they are respected, life is often lonely.



The Cheeks find the French have a lot of misinformation about blacks

America. And then to the false impressions that most Americans have of Europe until they come over here.

"I thought it would be more modern," Deborah says, citing the complete inadequacy of the French telephones, and the fact that once you leave the freeway

system you are suddenly on country roads with the cities few and far between.

"And the French are so traditionalized," she adds with a trace of complaint. "Like you're supposed to eat only certain things at certain times of the day. And they just don't understand it if you don't



Part of Bob's regular routine is to take their pet dog Martini on walks along the beach or around the town. Here he pauses to window-shop and studies posters advertising "sensational" stories in the press.

particularly want to do it that way. They almost die when they come into the house in the morning and see us eating a big breakfast of bacon and eggs and toast. For them that is lunch. Breakfast is supposed to be only coffee and a piece of bread."

There are no blacks in Berck except for the three Cheeks and the few transient "French" blacks who come through the hospital on the edge of town. But Bob says he feels that the "French" blacks are treated differently from the others. Maybe because there are no real French blacks. Most of the blacks living in France are from the Antilles or the former French African colonies. So maybe they are treated differently because they are "non-French," more than because they are black.

"Even the members of the basketball team didn't know how to react to us at first," Bob says. "In fact, one of the wives of one of the team members came up to me after we'd been here for a year and asked if she could touch my hair. She said she'd been afraid to ask for that whole year. And then she was surprised because my hair was so soft. She didn't expect that."

Deborah nods and adds, "And they don't believe when they see my old pictures that I'm that girl with the straight hair. They can't imagine that the same hair can look so differently. They just don't have any basis for comparison."

Breakfast is finished and Bob decided to take Martini for a walk. Martini immediately charges off to explore the neighborhood while Bob and the visitor hunch forward against the wind. It is no longer raining but it is still grey and the cold north wind cuts through the coasts. "I'm going to have to do some more work with the dog," Bob says as Martini joyfully ignores the commands to return.

The conversation drifts back to basketball. Bob sighs and says



A view of Berck-sur-Mer. A resort in summer, it is almost deserted in winter, with its cold winds and grey skies. The Cheeks have lived here two years and have plans to stay for at least two more years.

matter-of-factly, "You'll never improve as a basketball player over here. The coaches lack experience and don't have the depth of knowledge about the sport to bring you along. How can the players progress when the guys supposedly teaching and directing them don't really know the sport?"

Our talk is interrupted by people stopping Bob to say hello and to talk about last night's game. The cars that pass in the street honk with the passengers madly waving a greeting. It is a scene straight from American High School, 1959, with a small-town basketball star taking his stroll through the streets and receiving his just due from the worshipping local fans. Everybody recognizes Bob (Because he's black? Or because his six-foot-seven inches are exactly seven inches taller than the average Frenchman?) and gives a cheery "Bonjour!"

"And the depth of the players is weak," Bob continues between the interruptions, remembering exactly where he had left off as if these were things he has always wanted to tell somebody but never had the chance before. "You get past the first five to seven players on any team and the talent goes straight downhill." He reflects for a moment, then adds almost wistfully, "You'll never become a good player by staying over here."

How long are you going to stay over here, Bob? "Four years, probably. By then I'll have had enough basketball and I'll probably be ready to go home. Some of the guys stay a lot longer. Henry Fields, down at Monaco, has been over here for thirteen years. That's a long time."

Bob mentions that some of the players have "nationalized," taking the nationality

of the country they were playing in. There is a legal limit of two Americans per team, but by taking a foreign citizenship they can beat this limit. Last year there was a wholesale "nationalization" when their legal limit was reduced to one American per team. Their future is in Europe, so why not become European?

How good are the Americans that come over? "A lot of them could play in the pros at home. A lot of it is luck. I know I'm better than some of the guys in the NBA or ABA. Some of those guys shouldn't be in the pros. But there is the problem of too many blacks in the pros, I guess. There is a quota system in effect. But most of the guys over here have tried out for the pros and a few of them have played in one of the leagues for a year or two."

Martini has cornered a Cocker Spaniel and is blocking him from going forward or backward, dominating him easily as a six-foot-seven American player might dominate a five-foot-ten-inch Frenchman. Bob watches in amusement for a while, but finally catches her by the scruff of the neck to start dragging her home.

"What they'll really like over here is to lure someone like Jabbar or Jerry West, someone of that stature," Bob says over his shoulder. "But they won't have that kind of money." It is intended as a sarcastic remark.

But the visitor doesn't take it that way, and says, "Even if they could pay that kind of money, those people would still stay home and play. It's more fun to play at home if you're making the same amount of money."

A flash of pain crosses Bob's face as if somehow the words stung him and the visitor is immediately sorry he has said it. But Bob nods slowly and says, "Yeah, I guess it is. It would be more fun to play at home."

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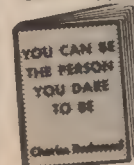
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BLACK G.I.s IN KOREA ADOPT A LEPER COLONY

By DANIEL BRIGHT

The Bible says Naaman was a captain of the Syrian army and a mighty man of valor. But he was a leper.

The Samaritan prophet Elisha told Naaman to wash in the Jordan River seven times, "... and thou shalt be clean."

Help from a foreigner in his time of need as a leper eased the pain for Naaman and his faith made him whole.

Help for some of Korea's lepers comes also from the hands of foreigners. Members of the Prince Hall Military Lodge, which is made up of black Army and Air Force personnel, have adopted the lepers of St. Lazarus Village near Seoul, in order to aid them in their time of need.

Members of the lodge learned that the patients were suffering from a lack of adequate diet and from insufficient heating. These needs caused the Prince Hall Military Lodge Number 141 (formerly Number 21) located in Seoul, Korea, to undertake what has now become a continuing program of support.

Worshipful Master, James Curtis, Jr., and Brother Roy, Lodge Coordinator, visited the village last September after hearing of their plight and conducted detailed discussions with Father Lee. About 1-1/2 months later (Thanksgiving Day) the entire lodge went to the village taking with them hundreds of pounds of food, clothing and coal for heating the buildings of the village. It was very evident from the smiles on the faces of the villagers that the Masons had found a new group of friends.

This was followed by a second visit on Christmas Day when the

Masons arrived again bringing food, clothing, heating fuel and at this time, because of the season, Christmas "goodies" for the children. Worshipful Master Curtis played Santa Claus and passed out candy-stuffed stockings and toys to the eager children. One thing was proven that day — the kids of St. Lazarus are no different from kids anywhere in the world when it comes to getting Christmas gifts — their faces told the whole story!

"We plan on maintaining a constant liaison with the patients," explained Sergeant Major Lee O. Roy, Office of the Assistant Chief of Staff, Eighth U.S. Army. "Each month someone from the lodge visits the patients and finds out their needs and if at all possible the lodge members try to fulfill these needs."

During Roy's visit to the village in March he learned that the patients' water supply was frozen over. The lodge set up plans to finance digging a well to provide them with water year round.

Another project is to help the patients work their fields on the village farm.

Also, in March the lodge donated six bags of rice, 400 charcoal briquettes for home heating, 40 boxes of fruit juices, 10 boxes of clothes and toys for the children, 50 boxes of food and health items.

One problem that Roy encountered when he was trying to locate rice and charcoal for the village is the social standing of lepers in Korean society. They simply have no standing, and the average Korean shuns them.



Members of Prince Hall Lodge, which is made up of Army and Air Force personnel stationed in Korea, unload food, clothes and toys for the patients at St. Lazarus Village, a leper colony befriended by the GIs.



Staff Sergeant Herbert Titus Jr. (left) and Sergeant 1st Class James Curtis, Worshipful Grand Master of lodge, visit one of the children from village.



Staff Sergeant Percy Melton shakes the partially destroyed hand of a patient from the leper colony during one of the mercy visits made by lodge members.

Black soldiers of Prince Hall Lodge in Korea devoted to brotherly love

"I went to at least three different places starting at six o'clock the night before we were supposed to take the rice and charcoal out to the patients," Roy stated. "We didn't find anyone who would go out to the village until almost two o'clock the next afternoon, and then it was only because Mrs. Dixon, the wife of Sergeant First Class Roy Dixon, one of the lodge members, and a native Korean, explained to the store owner that most of the patients were negative cases and would not infect anyone and that the positive patients were kept isolated."

This attitude has had a damaging effect on St. Lazarus Village's effort to become self-sufficient. The village purchased a number of chickens and began raising them. However, when the chickens contracted a disease, the patients could not get anyone to come out and cure them. The entire chicken population died.



Staff Sergeant William Hardy gives a helping hand to one of the patients who carries a load of rice donated by the Prince Hall Lodge to the leprosarium.



St. Lazarus entrance. The village has 500 inhabitants, 150 being children.

Building men, aiding and assisting those in need, fostering friendship, morality and brotherly love — these are phrases sprinkled throughout and continuously repeated in Masonic teachings — worldwide. The Prince Hall Masons of Korea certainly seem to be practicing what they and all Masons preach. This group of brothers, numbering some 300 and located throughout the Republic of Korea have touched the lives of numerous Koreans as well as Americans. This has been done primarily through charity programs, participation in community activities and sponsoring social events designed to bring people together and thereby promote the friendship and brotherly love that is their goal.

The most extensive charity program the Masons have undertaken is the support of the St. Lazarus Village, currently in progress. This village, under the direction of Father Alexander Lee, is located 20 miles south of the capitol city of Seoul and has 500 inhabitants — 150 being children.

Of the adult population, 25% still carry the active disease of leprosy, and the remainder have been cured. Since the actively diseased must be supported completely, it is this group that receives the greatest amount of attention from the lodge. The cured patients operate a self-help program that provides for some of their needs. They raise pigs, chickens and some vegetables, however, they too need some outside support.

Some of the people responsible for the St. Lazarus assistance program in addition to Worshipful Master Curtis, are Brothers Lee O. Roy, Harry Tillman, John Revels, Billy Miller, Henry L. Crenshaw and Delmus R. Credle.

Brother Roy was assigned the task of coordinating the assistance program. He was born in Tyler, Texas and was inducted into the Army Air Corps during World War II. After a two-year break in service, he returned to active duty in 1948 at Fort Lewis, Washington where he served in a variety of leadership and administrative positions. When the United States entered the conflict in Korea in 1950, Brother Roy was sent there and served with the 2d Infantry Division, the 301st Transportation Group and the 187th Regimental Combat Team. After serving more than 19 months and returning to the United States, Brother Roy continued to work his way up the ladder in the administrative field.



Relieving their poverty and discomfort is Prince Hall Lodge's major project.



Sergeant Joseph Turner, a lodge member from Camp Case, 30 miles northeast of Seoul, makes friends with one of the elderly patients at the leper colony.



Master Sergeant Howard Ray (right) and a lodge brother make a gift presentation to one of the more severely damaged leprosy patients at the leprosarium.

He returned to Korea for the second time in April, 1973 and assumed the duties of Sergeant Major of the G1 Staff, Eighth U.S. Army. He became a member of Prince Hall Military Lodge Number 141 in October, 1973.

Brother Henry Crenshaw, Staff Sergeant, U.S. Army is principal assistant to Brother Roy in military duties and the many tasks in the lodge. He is just completing his second tour in Korea after having joined the lodge in October, 1973 and being appointed secretary of the Yongsan study club for a short period.

Brother Harry Tillman, currently the Senior Warden of the lodge was born in Summit, Mississippi in 1939, where he lived most of his childhood days with his parents and five brothers and sisters. He was part of a very religious family so it was only natural that his religious training started early at home and the church that his parents attended.

In 1956, while competing as part of the Lincoln County Basketball Team for the State championship, he was awarded a four-year athletic scholarship to Jackson State Teachers College. He is now on his second tour in Korea, returning in 1972. He petitioned to become a Mason in late 1972 and was raised in March, 1973. He was elected to the post of Junior Warden in June of the same year. Later in the year (December) he was elected to the post of Senior Warden.

Brother Revels, assigned to HQ Eighth U.S. Army's Honor Guard Company, was born in Tulsa, Oklahoma in 1943 and entered the Army in 1961. Since that time, Brother Revels has been assigned to Fort Knox, Kentucky, 26th Infantry Division in Vietnam, Korea, back to Vietnam and then back to Korea. He joined Prince Hall Military Lodge Number 141 in August, 1973 and was elected Junior Warden in November of that same year.

Brother Delmus R. Credle, secretary of the lodge, was born in Bayboro, N.C. and attended grade school and high school in Bayboro. He also attended college for two years at A&T College, Greensboro, N.C. from August, 1957 to August, 1959. During the same month, he entered the U.S. Army. His overseas tours have been in Japan Vietnam and Korea.

Brother Billy Miller, current President of the Yongsan Masonic Study Club and Program Chairman for the lodge, started his

Blacks are a boon to Korean lepers



House of Morning Star is a dormitory for women patients which was built through a special collection made at churches in Houston, Texas, and donated to colony.



Fr. Alexander Lee, administrator of colony, thanks lodge members for gifts.

military life in Fort Polk, La. after finishing school in his native state of Texas. He has served in Germany (twice), Vietnam (twice) and various other Stateside installations before going to Korea in 1972.

Worshipful Master James Curtis, Jr. started his military life at Jefferson Barracks, St. Louis, Mo., on 26 June 1946, receiving his basic at Ft. Lee, Va. and advanced training at Roth, Germany. He began his Masonic career by being raised in Prince Hall Acacia Lodge Number 90 at Junction City, Kansas in May, 1959. Since that time, he has continued his Masonic travels by serving in a variety of important assignments in the U.S. and overseas. From 1960 to 1962, he served in Prince Hall Military Lodge Number 21 (now 141) in Korea as chaplain, treasurer, secretary, senior deacon, lecturer, senior warden and junior deacon.

After returning to Korea in June, 1973, he was re-elected as Worshipful Master of Prince Hall Military Lodge Number 141 for the second time, and in November of that same year he was re-elected for a third time to that same post, an unprecedented honor, as a reward for long and faithful service. He was recently created a Noble of the Shrine Temple Number 187 at Sukiran, Okinawa. He stands ready to aid all who need his assistance.



Sergeant 1st Class James Curtis, Worshipful Grand Master of lodge, and his wife talk with child who will leave the village for a new home in U.S.

Perhaps the most important long range achievement of these men of mercy will be to show the people of Korea that lepers are not the "untouchables" so many falsely imagine them to be, and to help restore rights and standing to an afflicted people.

Father Lee, who runs St. Lazarus Village, comments, "The general conception of leprosy patients and their children should be changed in such a way as to guarantee the highest and sacred principle of fundamental rights."

Our black brothers in Korea, by adopting St. Lazarus Village aim precisely to do everything possible to remove the stigma from lepers to the point where there will no longer be any "social discrimination, prejudice or cynicism toward leprosy patients." ■

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BLACK ANTIQUES REVEAL HISTORY OF STEREOTYPES

By STAN PANTOVIC

*D is for Darkie in gay garments dressed and
D is for Diamond, that shines brightly on his breast.*

This excerpt from an 1890's primer that taught American children their ABC's is an example of a badly neglected part of American history in need of an airing. It is one of hundreds of items in an unusual collection of historical material which reveals how black people were mocked and degraded in America's past.

The collector, Los Angeles antique dealer Brian Breye, calls his collection of black Americana 'Niggerama' as it sheds light on how many of today's stereotypes were started and perpetuated through this nation's history. Because of its constant caricature of black men and women, Breye feels that it has an invaluable lesson to teach black youngsters today and in the future.

"It's very important for everyone, especially youngsters, to see how exploitation came about, how it was carried out and perpetuated to this day," says Breye. "This part of our history is never taught in schools and thus is inaccessible to young people; making it impossible for all of us, black and white to understand our past fully and what has brought about conditions as they are."

When he was employed as purchasing agent for antiquarian Steven Frank, Breye specialized in architectural items from old structures and in stained glass — often selecting pieces and designing for clients' homes. In this work, he kept running across black oriented items that aroused his curiosity and inspired him to start collecting them. "Two things really got me started," says Breye, "Steven Frank's encouragement for me to start my own collection and coming across a tin sign ad for Black Jeff coal, the very first item that I kept."



Typical early day advertisements kept the stereotype of the "happy" bungling black continuously before the public's eye and reinforced prejudices. Aunt Jemima, one of the early images, has endured. Many whites see her as the ideal "good Negro" — strong, clean, moral, and always beamingly happy as the white folks' servant.



Mrs. Gloria Baker, a very modern lady, displays items from Breye's antique collection. Here again, the Aunt Jemima and Old Black Joe figures are used to merchandize both foodstuffs and a classic racial stereotype.



Here are some of the postcards that were so popular in the past. They depict some of the squalid conditions of black people's life, often seen as "picturesque" by whites. The ever-present watermelon postcards spread the racist myth that blacks were such simple folk all we required was a supply of watermelons to keep happy.



The stereotype of blacks was used everywhere to hustle goods such as these salt and pepper shakers and Black Boy Enamel. Today, we still struggle against the image whites have retained from such items in earlier times.

The collection can be roughly divided into such categories as Civil War era newspapers, books, postcards, dolls, advertisements and kitchen utensils with a majority of these items casting blacks as drunks, chicken thieves, docile servants and watermelon addicts. Breye feels that this negative tone makes the educational value of his collection that much stronger. "I feel that pulling punches cannot get the message across for everyone to understand what it's all about."

Much of the degradingly racist material which first appeared after the Civil War, reached a peak in the early decades of this century and gradually phased out after World War II. "I feel that the put-downs started particularly as a way of keeping the newly freed slaves in their place," Breye says. "A good way to do that was to amuse the public at the black man's expense — which says a lot about the moral values and integrity of post Civil War America."

For almost a century, blacks played a role in advertisements as widespread as the bikinied beauties do today. Their image on product cans and boxes sold these items and in turn made some of these logos more enduring than many of the now-vanished products that they advertised. Some of the ads, such as the one for Black Jeff coal, had obvious double meanings. Others were more subtle, such as an ad for D. White and sons, makers of paint brushes and paints. One of their advertisements showed a white house painter, whose white paint had spilled on a black painter, being asked: "What brush you usin', sah?" and to the reply of D. White commenting, "All right den, I forgives yer, cos I use dem brushes myself!"

Niggerhair tobacco made sure that it's meaning was understood with the drawing of a large-lipped black woman wearing an Afro and sporting huge earrings and a nose ring.

Another industry that made frequent use of blacks to pitch their product was the liquor business — implying that if their brand was approved by such an expert on drinking as the black scoundrel, why, it must be the very best available.

Of all these frequently abused images, the one that has been most widespread and successfully used is that of the "Aunt Jemima."

"The myth of the big, fat black woman as a great cook made the food boxes and kitchen items on which Aunt Jemima was caricatured very saleable — and in the process fostered one of the most visible and enduring prejudices," comments Breye. "Using this jolly, black — and the blacker the better — woman, business peddled salt and pepper shakers, doorstops, pancake mixes and many other products, with an obvious mockery inescapable to anyone."



Little E'Donna Baker holds a two-sided doll, one black and the other white. Possibly the doll was made this way so that when the child saw the master approaching she could quickly switch over to the appropriate side.



At left are black Jack and Jill dolls that were popular items for decoration 50 years ago. Below is another of the almost endless variety of dolls, door stops, ashtrays and countless other gift and souvenir items based on Aunt Jemima theme. They reinforced white beliefs that blacks had a happy life.



This ad for the United States Fur Co. was supposed to be funny in its depiction of black hunters terrified by the skunk while brave whites smirked in amusement. Here black men stereotyped as bungling cowards who can never win for losing.

Antiques collection reveals how we were degraded in past

Films later perpetuated this image with their Aunt Jemima portrayals of the heavy set black woman who excelled at all menial tasks, whether it be cooking, washing or taking care of the master's children, a woman content with her station in life: to serve and please her betters. The fact that blacks did most of the menial tasks in society did not detract a bit in their usage.

The Aunt Jemima figure was also very prevalent on wash powder cans, and boxes showing just how happy she was to be doing the family wash, thus suggesting that even if you could not afford a servant, this particular product would make washday fun.

The male counterpart of the ever-present Aunt was the Uncle Tom, Ben or what have you. He too was prominently used to pitch products, particularly foods, and he could be seen on the shelves of markets, benignly smiling his time away.

These items, however, seem almost mild compared to the way postcards depicted blacks. Some of these postcards were true to life photographs of sharecroppers in their backbreaking labor, ragged children in front of poverty stricken cottages and laborers hauling huge bales of cotton.

It is in the "humorous" vein that illustrators surpassed themselves in using every slander in the books and then inventing some. Bare black bottoms were the target of universal mirth, often associating their lack of candor with that of monkeys. Other

prevailing images were of immoral living, thieving and boozing among blacks. Some of these are worth special mention.

One postcard depicts the black preacher who warns his flock to give up their devilish ways, to stop fighting, drinking, gambling and whoring and tells the women to stop gossiping and putting on make-up and powder "that makes you look white when you ain't." He then says that if they pass up his collection plate, the Golden Gates will remain shut to them.

Another postcard shows a young black girl modestly covering her bare body with her hands, saying: 'Go 'long, white man, I ain't no September Morn.'

Another card shows a black baby crying, his diapers an American flag with the caption reading:

*"No ah, ah's not hyphenated
Ah's an American chile
Ah'll fight any day for the U.S.A.
And de red, white and blue's jest my style."*

The watermelon era, as Breyer labels all the items in his collection that depict watermelon-gobbling blacks, runs through practically every category of artifacts. Postcards, ceramic and plastic figurines, paintings and photographs depict this seemingly most popular pastime of black people. "For years it seems that we were the only ones to eat watermelon," remarks Breyer.



"WOULD YOU MARRY YOUR DAUGHTER TO A NEGRO?"
 REV. DR. CHASE (to the Bride): "Do you promise to love, honor, and obey—?"
 THE BRIDE: "Does it?"

Though distinguished news magazines often carried truths about the positive contribution of blacks, especially soldiers, their cartoons were extremely vicious. At left, a political cartoon from an 1868 issue of Harper's Weekly, which portrays the Democratic party as an ugly white bride being married to a black man, suggesting that the Democratic party would sink to any baseness for political advantage. Below, an obnoxious cartoon from the popular English magazine "Punch" showing attitudes.

ENGLISH VIEWS OF "THE POOR ENSLAVED AFRICAN"



BEFORE THE REBELLION OF THE COTTON STATES.

O JONATHAN and JEFFERSON, come listen to my song.
 I can't decide, my word upon, which of you is most' wrong.
 I DO RECKON I AM AFRAID TO SAY WHICH WORSE BEHAVES.

That parts of the collection that contain some of the most savage attacks, as well as much true history, are the original copies of illustrated newspapers of the Civil War period. Among the artists reproducing events in this pre-photographic era were Thomas Nast and Winslow Homer. Some of the events portrayed in the news of the day concerned happenings that helped to shed light on the black man's contribution to America and also portray scenes that run contrary to popular belief.

Such a scene is included in a drawing in Frank Leslie's Illustrated Newspaper and it shows a contraband slave ball with

the revelers fancily dressed in contemporary fashions, in tails, spats and stickpins; dissipelling the idea of rags as the slaves' only outfit. Other drawings show black men in action during the war, fighting, on guard duty, freeing slaves and building roads. Other noteworthy scenes show a black school, with children correctly depicted in all shades; John Brown's raid, with pidgin English captions; and a group of slaves, including white ones, some of them branded on the forehead with their owner's initials.

But even in these news magazines, cartoons showed the prevailing prejudices of the times. A reproduction from the

ADVERTISEMENTS.

Roman Eye Balsam.

In cases where the Eye-balls are inflamed it acts like a like-magic in relieving all irritation, and usually effects a complete cure after a few applications.
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Breye helps black people look into our past history



Collector Brian Breye, left, shows Aunt Jemima figure to dealer Barry Abell. Both feel such items help blacks understand the history of white prejudices.



An early illustration showing slaves of all hues, one with the slave owner's initials carved on his forehead. They are shown at a school in New Orleans.

English magazine "Punch" shows a brutal looking ape with a sign around his neck that reads: "Am I a man and a brother?"

The one cartoon that Breye finds the most savage is from Harper's Weekly, with the art work credited to Nast. Inspired by the more liberal attitudes of Tammany Hall Democrats, it shows prominent political figures and members of the press attending a wedding between a black man and a very homely white woman, representing the Democratic party, captioned:

"Would you marry your daughter to a Nigger?"

Rev. Dr. Chase (to the bride); "Do you promise to love, honor and obey?" The bride: "Don't I?"

The slow and laborious task of gathering material continues on an almost daily basis for Breye. He gathers pieces in every possible way. Some are given to him by friends and other interested people. Auction houses in the area help him by turning him on to material that relates to black Americana. But it's in the endless round of swapmeets, estate sales, auctions and thrift shops that Breye finds most of his pieces. Practically anything that relates to the subject is looked over by Breye, and, if he can afford it, bought.

Now he has first editions of such books as Uncle Tom's Cabin, Little Black Sambo, and Watermelon Pete. He has collected bubble gum cards of prominent black fighters, and stills from the films of Stephen Fetchit, sheet music and black dolls. Even rare KKK coins (given to members in good standing) from California and Michigan have not escaped his attention. He has a couple of KKK ashtrays captioned: "God give us men" and "God give us women."

With the collection ever growing, its financial worth is also accumulating, but Breye wants no profit from any of these pieces.

"I have no intention of cashing in on this sad chapter of history. My future aim is to collect enough pieces and display them in a permanent spot, a museum of black Americana," he says. "I want to preserve it for future generations, to show them what it was like. People should know their past and their heritage before it's eroded by time. If collections like this one are not preserved, kids ten or twenty years from now will have no clear idea what took place."

In this spirit, Breye has shown his collection to schools, at community events and black history classes. Recently his entire collection was shown and explained on the Collector's Corner, a local NBC community affairs program. He feels so strongly about what he has to show that he will forsake his antique business to travel practically anywhere to let people see this living testament of where we're coming from and what we're about.

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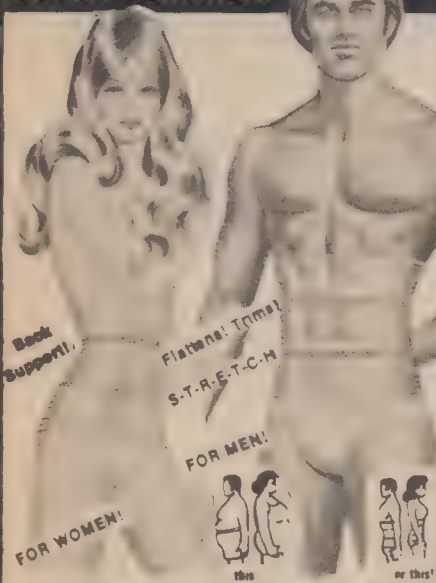
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YESTERDAY'S HIT-MAKERS

...WHERE ARE THEY NOW?



The early Platters at the time of their first big success, left to right, Herb Reed, Tony Williams Zola Taylor, David Lynch and Paul Robi. They hit the jackpot after some unsuccessful recordings on Federal, when Mercury released "Only You."

Today, Helen and Tony Williams have organized a new group of Platters. Their future promises a very brilliant new career in recordings and appearances.



By Bill Barnes

The Platters were discovered by Buck Ram. Buck, a veteran composer and arranger, wrote most of the Platters' hits and became their manager. Buck met the original Platters through Linda Hayes. Linda is a fine talent on her own, and in 1953 had a hit record called "Yes, I know."

Linda told Buck that she had a brother named Tony Williams who sang. After meeting Tony, Buck asked him if he would like to sing in a group as groups were the thing of the day. Tony at this time was singing with some friends and they called themselves the Platters.

The Platters on the Federal label were Tony Williams, Alex Hodge, Herb Reed and David Lynch. The Federal records did nothing at all. The group at this time was not doing well at all, so Buck took Zola Taylor from the Queens to become a member of the group. Zola was going over so well that the other members became jealous and started to work harder. Alex at this time left the group and Paul Robi joined. Just before Paul joined the group, the Platters along with Zola, cut a few more records for Federal, but again nothing happened. Mercury at this time wanted the

Penguins ("Earth Angel") also under the wing of Buck Ram. They were told by Buck no Platters, no Penguins. They gave in and signed both groups. After Mercury released "Only You," it broke wide open.

The rest is history. The group became the Musical Ambassadors to the World. To protect the Platters and to prevent what happened to the Ink Spots from happening to them, each member had stock in the corporation. The corporation was the Five Platters Inc. After awhile Tony left the group. He was replaced by Johnny Barnes for a year, and then Sonny Turner. Two years after Tony left, Zola was the next to go. The year after that it was Paul Robi, and next to leave was David Lynch.

The Platters have sixteen gold records, three of them sold ten million copies.

Today Tony has a new group of Platters and the group is looking to do great things in the future.

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ONE MAN'S LOVE AFFAIR WITH THE SEA

By **BRADFORD DANIEL**

Young people today are missing out on the opportunity of a lifetime if they don't investigate the advantages of a sea-going career," the man said as we stood talking beside the SS Princess Louise Restaurant on the channel at the Port of Los Angeles.

He put it in more personal terms. "I think that this life, more than anything else, has molded me into a functioning, contributing human being."

The man speaking is Oliver T. Henry, Jr., Area Representative in Southern California for the United States Department of Commerce's Maritime Administration.

"Youngsters should consider a sea-going career," he added. "Now is an excellent time, for the employment picture throughout the entire maritime industry in the U.S. has steadily improved. Equal employment opportunities for minorities — females included — have got better in the last few years. There is still much to be done, of course, especially in the area of job classifications. We just have to work at it a day at a time, each and every day."

Henry knows. He has first-hand, up-to-the-minute information. That's part of his job. He interprets the Maritime Administration's procedures and policies and coordinates the organization's

programs with officials in the business and transportation industries, as well as with other governmental agencies throughout the vast Pacific Southwest.

When asked to describe his complex-sounding job in layman's terms, Henry said: "We handle the civil rights function . . . promote market development with shipping companies . . . and encourage the use of American-flag vessels. We are fundamentally engaged in restoring the United States to its rightful place as one of the great maritime nations of the world."

Much of Henry's success, which he has achieved in a quiet, unassuming, but firm manner, stems from his love of the sea which has been a part of his personality since childhood. And the plain fact is that he is not in the least afraid of hard work and heavy odds. In fact, he welcomes them.

His battle started in the Deep South. He was born in Greenville, North Carolina. His father was an automobile mechanic and the family had to take extra care in order to make ends meet.

Oliver, the third of five sons born to Oliver and Ethel Henry, believes the strength and happiness his family enjoyed can be attributed to the spiritual development that was always fostered by his mother and father.



Oliver T. Henry visits busy Port of Los Angeles.

Our family believed in sticking together and working together for the benefit of all. I feel a lot has been lost in our modern, fast-paced society because the role of the family as people who stick together has diminished. It is indeed a sad fact of contemporary life."

The Henry family moved to Washington, D.C. when Oliver was twelve.

"My father," he explained, "felt that the move would give us a brighter shot at life. He could make a living there and, thus, provide my brothers and me with much better schooling."

Oliver attended Grover Cleveland School, Shaw Junior High School, and Cardoza High School in the nation's capital. To help



As a man who has made a highly successful career out of his love for the sea, Henry urges more young people to investigate the possibilities of a sea-going career.

supplement the family's income, he and his brothers held part-time jobs after school. Oliver worked in garages and gas stations. "I liked engineering and all types of motors have always fascinated me," he recalled.

Oliver and his mother, Ethel, are the only surviving members of the large family. One of his brothers died while a teenager; another died in his early twenties. The other two, who achieved notable careers in governmental and Army service, have also passed, as has his father. Oliver's mother still resides in Washington, D.C., and remains one of the most active and enthusiastic members of the Mount Pleasant Baptist Church, the church that the Henry family has attended for years.



Oliver T. Henry is shown here with Ivan Kraft. Mr. Kraft is Port Engineer at the Port of Los Angeles in San Pedro, California. They are going over a cargo report at the American President Lines terminal. Henry never misses a chance to visit ships in port.

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Henry has made his love of the sea the basis for his career and he is sure others would find it satisfying



Mr. Henry surveys loading procedures from aboard the SS President Jefferson at the APL terminal at the Port of Los Angeles. The ship was built partly by funds provided APL by the Maritime Administration.

Finally deciding to take the plunge and do something about his great love for the sea and the large ships that he saw steaming in and out of the harbors on the East Coast, Oliver in 1940 joined the United States Coast Guard.

"I was just a mess boy at the start, but I tried very hard to be a good one."

Before and during World War II he sailed in the North Atlantic Convoys and in Arctic Patrols in the Greenland and Iceland areas.

During one cold and turbulent night preceeding America's entry into the war, Oliver's ship was involved in action when the H.M.S. Hood was sunk by the German fleet. "It was one of the most traumatic and devastating things I had ever seen up to that time," he reminisced.

He survived several other near-fatal assaults by the enemy, his ship often engaging German U-Boats during convoy duty. He retired from the Coast Guard in 1967 as a Commissioned Warrant Officer (Marine Engineering) after 26 years of active duty.

Later that same year he took a position as a Marine Surveyor with the U.S. Maritime Administration. This was when

the South Vietnam-Southeast Asia Military Sealift requirements were being supplemented by the operation of 172 Maritime Administration vessels which had been reactivated from MARAD's National Defense Reserve Fleets (the so-called "Mothball Fleets").

He got a major promotion in 1970 when he was reassigned as MARAD's Civil Rights Specialist for the entire Southern California region. In this sensitive position he coordinated equal opportunity programs in shipbuilding yards, ship repair facilities, ship operating companies, stevedoring firms, and other maritime industry-related companies.

He was assigned to his present post in 1972. In it he is responsible for all of MARAD's activities throughout the Pacific Southwest — from Santa Barbara, Calif., south to the Mexican border, all of Arizona, and a portion of New Mexico.

"During 1972," he said, "our agency monitored and reviewed at least twice all of the major shipbuilding and repair firms which we supervise regarding equal employment. These firms constitute roughly 60 per cent of the total employment in the industry."

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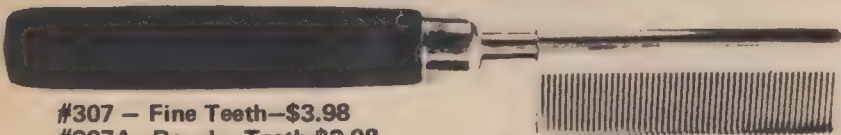


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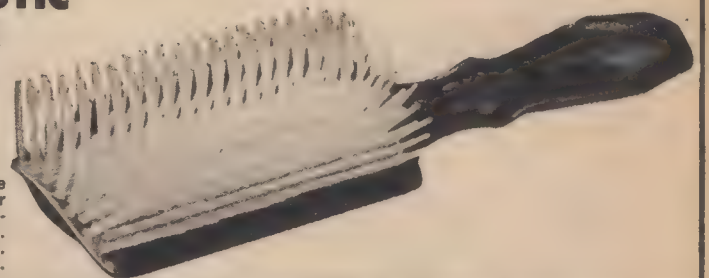
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He watches out for discrimination in Maritime Industry



Ivan Kraft and Oliver Henry on board the SS President Jefferson which is docked at American President Lines terminal at the Port of Los Angeles at San Pedro.

"During the five-year period, approximately 3,000 blacks in the Maritime Industry were given the opportunity to transfer from their traditionally black classifications to traditionally white classifications without loss of salary or seniority.

"The further opening of skilled craft and white collar-salaried jobs to blacks received MARAD's major emphasis.

"The employment of women has grown by seven per cent since 1969. There are now some 3,750 women in the major shipbuilding yards."

As part of his duties, Henry advises young people about the possibilities of attending the U.S. Merchant Marine Academy at Kings Point, New York and the California Maritime Academy at Vallejo, Calif. His enthusiasm for both schools is very high.

The U.S. Merchant Marine Academy is located on the north shore of Long Island, about twenty miles from New York City. Its purpose is simple: To prepare carefully-selected young men for careers in the U.S. Merchant Marine.

With a rigid and high-standardized program, including actual experience at sea, it furnishes the midshipman with

the professional skill and knowledge required for a successful career as a ship's officer. Graduates are commissioned as Ensigns in the U.S. Naval Reserve.

Oliver pointed out the basic qualifications for admission to the Merchant Marine Academy: applicant must be an American citizen; be at least 17 years old, but not older than 22; be unmarried and of good moral character; must be graduated from an accredited high school or the equivalent, and have earned at least 15 units of credit; candidates must be nominated by a Congressman, Senator, or other nominating authority, but are then selected competitively by the Academy to fill vacancies assigned to their states.

Oliver said that the current enrollment at Kings Point is approximately 1,000 students. "But, disappointingly," he added, "minority cadets total a mere 42. Of this, 31 are black. We are expanding our efforts in all directions to find more black students who can qualify for admission to both Kings Point and to the California Maritime Academy."

The trouble blacks encounter, basically, in not winning admission to Kings Point stems from "Problems that the students

have with mathematics, and with passing the physical requirements."

His advice to students who might want to apply to either of the maritime academies is this: "If you are marginally good in your studies now, you'd better cram and cram, clamp down and study, go to summer school, take extra instructions at night in the subjects that give you trouble. The rewards for all this extra effort will be worth it. An average monthly salary for a Merchant Marine officer today is roughly \$1,100."

He said that one reason students fail to make it is because of the strict regimentation at both schools. "This regimentation has to be strict. This rigid training has saved many lives in the past, and will save many more in the future. But the regimentation is just too much for many students. Not just blacks, but students from all races."

Admission requirements to the California Maritime Academy, Henry stated, are basically the same as for Kings Point.

Henry is extremely interested in hearing from minority students who have an interest in either of these schools, or in any aspect of a sea-going career. He invites

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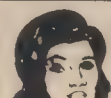
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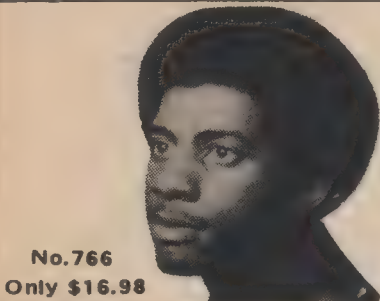


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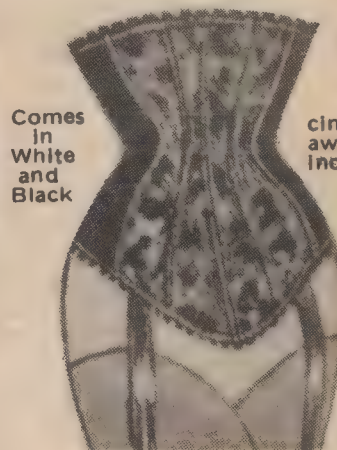


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young people to write to him at the U.S. Department of Commerce, Maritime Administration, Heartwell Building, 19 Pine Avenue (Suite 507), Long Beach, Calif., 90802.

The two men walked toward the two women who were seated in the coffee shop of the fashionable New York hotel.

Oliver Henry, one of the men, said to his friend: "I sure hope the tall one is my date."

The two women watching them approach had their own thoughts.

Jean Ellen Taylor said to her sister, Reva: "Look at the New York fireman. Doesn't he even take his uniform off when he's off duty?"

Oliver and Jean were both wrong in their observations.

The "tall one," Reva, 5'9", was not 6'1", Oliver's date. His "blind date" was Jean, 5'2".

And it was not a fireman's uniform that Oliver was wearing. It was shortly after World War II and Oliver, who was stationed on Staten Island, was wearing his Coast Guard uniform.

After some preliminary small talk and some hot coffee, the two couples took off for a night of fun at Coney Island.

"I liked Jean right away . . ." he said, "despite the fact that she was short and I have always liked tall women."

"What I lacked in height," Jean interjected, "I made up in enthusiasm. But it did take me quite a while to adjust to that fireman's suit."

Jean continued the story of their courtship: "He knew I was crazy right from the start. The first thing I wanted to do — and insisted on doing — was to ride the 'Cyclone' at Coney Island. This was not Oliver's idea of a fun ride. But I finally got my way, despite all his protests . . . We both loved dancing . . . and still do. I suppose that was one of the key things that brought us together. We're with the times today in the type of dancing that is popular. We can do the mod steps and all the improvisations and gyrations on the dance floor. But, honestly, we prefer the



Oliver with his wife Jean, who is assistant manager at the Inglewood branch of the Security Pacific National Bank. After their busy days, they enjoy their evenings at home where they relax and cook supper.

type of dancing where two people hold each other while they dance. Oliver and I tend to think that dancing should be just a little more personal, more intimate. But, then again, we're still like a couple of high school kids together. I think he has even finally gotten over his disappointment that I wasn't as tall as Reva."

Oliver added his thoughts: "One reason I didn't want to ride the 'Cyclone' at Coney Island was because my buddy and I had counted our money when we first got there, and together we had only \$5.13.

Although Jean was born in New York, her mother and father (now both deceased) were from Kingston, Jamaica, and were British subjects. Her father was retired from the British Navy. Her grandfather had been a barrister (trained in England). Like Oliver, she was from a large family — she had four brothers (one of whom served in the Royal Air Force in World War II) and two sisters.

Jean's mother was against their courtship at first. Having been married to a Navy man, she knew well the loneliness that comes from waiting at home while "the husband goes to sea."

But Oliver finally won her over.

The couple dated for six months before getting married.

"I proposed to Oliver," Jean laughed, "one night after I had known him about

half a year . . . at my mother's house in the Bronx."

Jean, who attended Hunter College in New York, originally wanted to become a lawyer.

But a law career proved to be a dream. And banking became the reality.

She was employed in 1966 as a customer service specialist in Compton, California (near where she and Oliver live in Carson) by the Security Pacific National Bank. Today, she is assistant manager of one of Security Pacific National Bank's large branches in Inglewood, California.

The Henrys have one daughter, Jo Ann, aged 26, who resides in Washington, D.C. She is employed by the D.C. Government. She usually spends vacations visiting her parents in Southern California.

Despite the demands of work and living and driving the Southern California freeways to and from work and the hectic schedules that both Oliver and Jean are committed to, they still have time for the sea, the ocean, the harbor, the giant vessels that sail night and day to exotic and magic lands out beyond the breakwater.

Together they sometimes slip away and drive to the harbor area. They sip their ever-present coffee and walk hand-in-hand on the docks and talk and watch and look . . . for the sea has always been very important to them.

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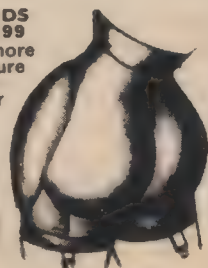
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BLACK SKIN: IT'S SPECIAL AND BEAUTIFUL

By ARTHUR J. SUMRALL, M.D.

Dr. Arthur J. Sumrall is the first and only black dermatologist in the state of Indiana. He is a native of Mississippi, completed his early studies in science at Tuskegee Institute and went on to do his medical studies at Indiana University's School of Medicine where he earned his M.D.

He has written for both scientific and non-scientific publications.

No other part of the body can serve as an indicator of general health as can the skin. Many underlying diseases often show skin manifestations.

Most untrained individuals can detect a change in the skin and many can decide if a problem exists. However, one must decide if the reflected changes are significant. One must decide if the changes are purely a surface phenomenon or if they are indications of underlying diseases. For example, skin pallor or loss of hair may represent iron deficiency anemia. Cyanosis (bluish discoloration of the skin) may represent lung disease, heart disease, poor circulation. Dry skin may represent a lack of thyroid gland function. Hirsutism (abnormal hair growth) or acne may indicate abnormal hormone production. Loss of pigment may reflect underlying disease such as vitiligo, leprosy, lupus erythematosus, sarcoidosis. Multiple skin cysts may indicate that there are gastrointestinal polyps benign and/or malignant. And jaundice may be a sign of liver disease or disease of the pancreas, leukemia or hemolytic (red blood cell destruction) disorders — yes, and even may indicate mental conditions. These are but a few of the signs or changes that one may see in the human skin. A competent physician should be at least familiar and should be able to recognize many of these skin manifestations.

That is why I find the field of dermatology refreshingly stimulating and rewarding.

There are other reasons for emphasizing the importance of the skin. Without the skin there is no internal protection — we lose our ability to survive because we are without our major caretaker in maintaining vital underlying tissues. Without our skin, beauty is not completely reflected because beauty to many people in its literal meaning is only skin deep. This is especially important to

females, who want to present to the human opthalmic sense their best.

The skin is more than just a body envelope. It is biological — it is alive, sensitive and responsive. It protects us from many dangerous environmental traumas and exposures. It prevents us from losing fluids (dehydration). It serves as a barrier to impede entrance of potentially toxic agents into our bodies. It helps to regulate body temperature. It serves as a barrier to invasive infectious organisms, and it protects our underlying tissues from damaging ultraviolet radiation. The skin is the only body organ that is readily exposed to countless external physical stresses.

Now that the importance of the skin has been pointed out, I must hasten to state that the skin is one of the most often abused organs of the body. For example, it gets washed and scrubbed too much — using strong alkali detergent soaps; it is left to become too dry; it is lambasted with many advertised products — using trial and error techniques and it is even picked and scratched when we become emotionally distressed (conversion mechanism). Drug addicts have even found a heaven in the skin. There is no other part of the body that lends itself to exposure of advertised products as does the skin. One seldom hears or sees advertisements for the heart, kidney, liver, lung, etc. One might ask, why? My only answer is that the skin is the only organ of the body that can have its appearance altered — presumably all for improvement in beauty — not function. Many products aggravate rather than improve. There is one advantage, however, one is able to see what is happening in the case of the skin. I wonder how much more healthy our bodies would be if we could see our heart, lung, liver, etc., daily? We would probably have a more healthy skin.

In the remainder of this article I shall confine my remarks to the discussion and description of a few skin diseases that are more common and often times seem peculiar to blacks. This does not mean that blacks do not get other skin diseases which are common in all races.

The presentation of skin diseases in blacks is sometimes different from that of Caucasians and many times this is due to skin color. Those who are not familiar with these subtle differences may find it difficult to make an accurate diagnosis.

A large part of the health care provided for blacks is administered by the black practicing physician. This is especially true for the black private patient. In 1970, there were fewer than



Dr. Arthur J. Sumrall is one of the few black skin specialists in the U.S. today. As such, he has given special attention to the quality and character of black skin, working virtually as a medical pioneer in this, his chosen field.

50 practicing black dermatologists in the United States. The black population of the United States is approximately 25 million. This gives a ratio of two black dermatologists for every one million black citizens. This would suggest then that most of the skin diseases in blacks are either treated by non-dermatologists, white dermatologists or not being treated at all.

Many clinicians are unfamiliar with the diagnosis and treatment of skin diseases in blacks. This is especially true for those diseases peculiar to blacks. This is true for Caucasians who do not see many blacks in their practice, also.

Today, the awareness of skin problems has been articulated to blacks and blacks are becoming much more sophisticated and concerned. We are demanding answers to our skin problems and rightfully so. Many are not slaving on the plantations and in "Miss Ann's" kitchen where mere survival and food kept us occupied and there was little time to be concerned about health. We are present in all walks of life and we deserve and demand total care of our bodies. So it would behoove all physicians who treat patients to possess some knowledge and skills in the diagnosis and treatment of dermatologic conditions in blacks and, especially, those conditions that are peculiar to blacks. For example, many topical agents used in the treatment of skin diseases are cosmetically unacceptable for treatment of diseases in blacks. Indeed, some agents might be beneficial in treating the primary problem but, in turn, create others. Take, for example, a simple acne problem. Many agents cause peeling, irritation, and drying. This may be beneficial in removing the acne "pimples," but on the other hand, may lead to hyperpigmentation (too much pigment). It sometimes takes longer to get rid of the hyperpigmentation than it does the acne "pimples." To many, pigmented spots (blemishes) are more cosmetically unacceptable than the acne "pimples."

Keloids are large fibrous scars which represent tissue response to injury. The injury may be due to a foreign body in the skin, to surgery, acne, ingrowing hairs, burns, vaccinations, and other accidental injuries. They may occur even after chickenpox. People who have a tendency to develop keloids may develop a keloid from the slightest injury. It is important if one knows he has this tendency, that his doctor be notified, especially if he is burned or injured in other ways. Development of keloids may be prevented by early injections of certain agents after surgery or injury.

One may have a tendency to develop a keloid if a close member of his family has had one. This is very important, especially if one plans having cosmetic surgery such as dermabrasion (skin planing) or face lifting. Many times surgical removal of scars or keloids produces even larger keloids or scars.

Some keloids may be successfully shrunk by repeated injections of certain agents or by surgical removal with subsequent repeated injections. Keloid formation is a common complication of piercing the ear. This is especially true if the ear lobe becomes infected.

Keloids occur frequently on the nape of the neck. They usually occur because of chronic inflammation of the hair follicles in this area. The lesions can be treated successfully.

The skin of all races possesses the same number of pigment-producing cells (melanocytes). However, the pigment-producing cells in whites are less efficient in producing pigment than pigment-producing cells in blacks. The pigment in the cells in blacks is dispersed differently also. Localized pigment increase is more often seen in blacks. The skin of blacks has a tendency to become hyperpigmented after injury, be it from chemical agents, physical agents or infectious agents, or the slightest amount of trauma — whatever the cause may be.

Hyperpigmentation may result from physical trauma, and burns of various sorts (chemical or sunburn). Many topical agents used in the treatment of certain skin disease may cause a chemical irritation and thus produce hyperpigmentation.

The skin of all races has the same quantity of pigment producing cells

Many internal and local conditions result in what is commonly known as post-inflammatory hyperpigmentation (increased pigment due to inflammation). For example, pigmented spots from acne — many acne lesions are inflamed and this is an example of local inflammation. Inflammatory skin conditions such as eczema and allergy to cosmetic agents may leave spots of hyperpigmentation. Pigmented spots may be seen in diseases of a more serious nature such as secondary syphilis.

Certain internal medications may cause increased pigment (hyperpigmentation) after exposure to sunlight.

The pigment may remain in the sites of the skin disorders long after the disorders disappear. The treatment of hyperpigmented spots usually takes several months before improvement is noticeable. One must remember that many pigmented spots occur normally in some blacks. These may include spots on the lips, gums, soles, palms, and nails. However, it would not hurt for one to check these lesions with his physician because occasionally a pigmented malignant lesion develops in these areas.

Ingrowing hairs is a condition rarely seen in individuals with straight hair. However, it is quite common in persons with curled hair. Since curled hair is more of a genetic characteristic of blacks, it follows then that blacks would be affected with this condition. This condition occurs when the beard hairs lie parallel to the skin or curve back into the skin. When the hairs re-enter the skin they cause what is known as a "foreign body reaction." Since the hair is "dead" once it grows from the hair follicle, when it re-enters as ingrowing hairs, the body does not recognize it as self. Therefore, the body tries to reject it as it would a splinter under the skin. In the process of rejection, it causes the formation of a pimple, pustule, and sometimes an abscess. What the body is trying to do is protect us from this so-called "foreign body" (dead hair). Many times this process will leave scars, hyperpigmentation (blemishes—) and even keloids.

The best way to manage ingrowing hairs or pseudofolliculitis is to stop shaving. Hooray for the long beard! The second best way is to use a depilatory agent of some kind. Your dermatologist should be able to help you select the one most suited for you.

This condition poses a special problem for black Army personnel who are forced to shave. It can be very distressing to the black male in the armed services whose superiors happen to be ill-informed by clinicians who do not understand the disease or people who just don't give a damn.

This problem also occurs in some females who shave. This is particularly true for the female who has reached menopause and has developed some beard hairs. Females sometimes shave or pluck the hairs more than males because they feel it is not feminine

Looking at these beautiful black women, it is easy to take Dr. Sumrall's advice about being proud of black skin. Though these stars have different facial types, all have one point in common — a special radiance that comes from their healthy and beautifully cared-for skin.



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Any change in skin condition should be checked by a doctor

to have beard hairs. Plucking may be as bad as shaving as far as developing ingrowing hairs or scars. I think a person who is skilled in electrocoagulation may be of great help to females. Caution: The unskilled person using electrolysis may cause other problems such as scarring, keloids, hyperpigmentation (spots) or infections. I recently saw a person in my office who has all four of the conditions just mentioned. Once these problems develop they are difficult to manage. I would suggest that you check first with your dermatologist.

Scalp abscesses occur predominately on the scalps of blacks. Often there are several abscesses and draining sinus tracts. Permanent hair loss may occur over the abscess and the scalp may be scarred. The loss of hair is particularly distressful. This disease occurs a bit more often in the black male than the black female.

Since this disease can cause permanent hair loss and even systemic spread of the infection, I would suggest one consult with his physician if one develops a scalp problem of this nature.

Depigmentation means that one has total loss of pigment. One may or may not regain this pigment with or without specific therapy. Depigmentation occurs often in cosmetically important areas such as the face and hands. This constitutes a major handicap in individuals with darkly pigmented skin. Such pigment problems are discussed here not because they occur more often in blacks, but because they are psychologically more important in blacks. When one treats these disorders, one must consider and treat the emotional aspect as well. The emotional aspect is far more damaging than the disorder itself.

By far, the most distressful disease causing loss of pigment is vitiligo. Sometimes this disease is associated with internal diseases (hyperthyroidism, pernicious anemia and Addison's disease). The cause of this disease is unknown and often times it runs in families. Encouraging results are coming out of Howard University College of Medicine, Dr. Harold Pierce's clinic in Philadelphia, and I am setting up a similar treatment program in Indianapolis. The results are generally better if treatment begins at an early age.

Other acquired conditions may cause loss of pigment or decrease in pigment. It may occur as a feature of eczema; after inflammation regardless of its cause, leprosy, burns; and exposure to certain kinds of chemicals such as some institutional cleaning agents.

I should mention one other common pigment-loss condition which occurs in blacks — a condition called guttate hypomelanosis. These are small varying size whitish spots which occur more often on the arms and legs. The cause of this condition is unknown and it is benign and not related to vitiligo.

The condition known as Dermatitis Papulosa Nigra (flesh moles) occurs almost exclusively in blacks. The lesions are benign but may cause a significant cosmetic problem. One must distinguish these lesions from "real" moles because flesh

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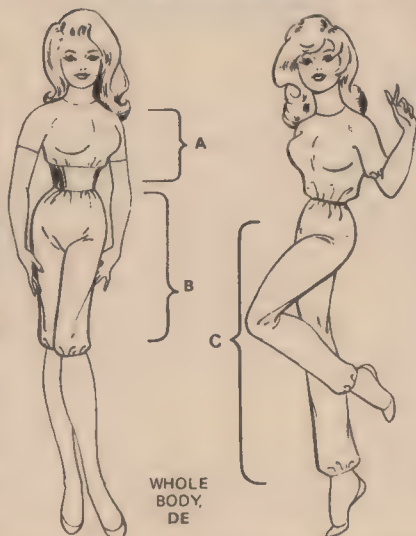
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Black skin keeps us looking healthy and younger much longer

moles often increase in size with age. When a "real" mole changes, the change could represent some significance and a physician should be consulted.

Flesh moles occur more commonly about the face and neck, less commonly on the upper chest and back. Occasionally they are more extensive. The lesions are dark brown to black and they may be flat or elevated. They are easily treated and this should be done by a dermatologist. If treatment is too vigorous, scars, pigmented spots and depigmented spots may occur. My point here is that the skin of blacks is often times very responsive to injury.

Numerous skin diseases are more prevalent in whites than in blacks. Many diseases have no racial preference. These diseases must also be dealt with because in many instances they look different.

We have discovered that "Black is Beautiful" to the eye, and scientists have discovered that black is even more beautiful biologically. Our pigmented skin is constantly active protecting us from many of society's ills.

Blacks rarely develop skin cancer. Pigmented skin keeps us looking healthy and younger longer. That is why so many people find themselves trying to simulate and manufacture what we already have.

I would like to say to my brothers and sisters, "Be proud of your pigmented skin." As black dermatologists, we are here to help you keep your pigmented skin looking healthy, youthful, and beautiful.

Believe it or not, society places a premium on attractive people. A healthy skin helps make you attractive. Beautiful skin may mean the difference between landing a high paying job versus a low paying job; a good job versus a mediocre job; keeping your husband or wife versus losing your husband or wife. You will seldom be told this by the second party, but this is a fact of life.

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S	H	O	E
F	I	S	H
S	T	O	P
O	N	E	

OPPOSITE OF GO

NUMBER BEFORE TWO

OPPOSITE OF HE

OPPOSITE OF DOWN

	S		E
F	R		G
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FLO KENNEDY: A WILD, BRILLIANT FIGHTER FOR RIGHTS



Flo Kennedy lectures to a group of students. She is, among many other things, an author and attorney.

By **VONNIE MADIGAN**

The black woman's voice bounced off the gymnasium walls. "Get up off your apathy; stop sucking and begin to bite. People with taste and brains are fighting oppression!" urged the statuesque woman of 58.

"That lady's got her head together," wailed a male student. Flo Kennedy stepped from the podium.

Flo Kennedy — gadfly of the establishment, author, attorney, lecturer, founder of the Feminist Party, member of the National Black Feminist Organization, participant in four Black Power Conferences, pathologist of oppression extraordinaire — had finished another college speaking engagement. A cowboy hat covering her short graying Afro, she continued her rap with students:

"Niggerization is the result of oppression and it doesn't just apply to black people. Old people, poor people and students can also get niggerized. Sure there are differences in degrees, but we've got to stop comparing wounds and go after the system that does the wounding.

"It is relevant to oppressed people to do some pushing and shoving. Make your

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Don't just fight to get ahead, fight to stay where you are

demands meet your needs; get out of the streets and into the suites."

A sense of urgency surrounds Flo. Garbed comfortably in a T-shirt, leather vest and gabardine trousers, she describes herself as "tired, old and weak — but I don't take no shit." Over the past two years she has spoken to more than 300 college audiences, published two books, made three films and numerous television appearances. Her friends call her a creative catalyst touching issues from minority hiring to nuclear arms containment.

Last year she staged a Harvard protest against pay-toilets for women ("If God had meant us to have pay toilets, we would have been born with exact change.") and a Hollywood Toilet Bowl to illustrate the movie industry's consistent putdowns of women. She has filed suit against the Catholic Church to deprive it of its tax-exempt status on the grounds that it spends illegal amounts of money to influence legislation, particularly abortion ("If men could get pregnant, abortion would be a sacrament.").

When Flo isn't speaking or leading, she is writing. Her forthcoming book, *The Pathology of Oppression*, pinpoints what she sees as the necessary rejection of oppression in American society.

"Anytime you have a lot of unhappy people, the society is obviously unhappy. The more your government and business community fail to deal with that unhappiness, the more oppressive it is. If a woman is sitting here obviously in pain, and you and I go on with our conversation, we are now collaborators with her neglect.

"We ignore her. A free, healthy society wouldn't do that. A good mother would not ignore the child if it needed changing or the child would get diaper rash and it would then be more fretful and disruptive.

"The better household takes better care of its children. The healthy society listens to its unhappy people, be they farm workers, Indians, handicapped, black, women, children, old, Orientals, whatever," she said.

Over her cafeteria lunch, she explained that it is a mistake for people to think that



Flo Kennedy always keeps a very heavy schedule.

you have got to be a hero to support the rejection of oppression.

"If people don't get anything, it's because they don't raise enough hell. People can't expect liberation on a platter. And if you get it on a platter, you are supposed to guard it or it will be taken away from you.

"It's like a bath. You take a bath and smell like a rose, but ten days later, you need another bath. When you get a liberation gain, you have to recognize that there are certain people committed to taking that gain from you and putting you in the position you were in before.

"You must learn to fight and on each occasion. You don't just fight to get further ahead; you fight to stay where you are," she counseled.

And a fighter she is. The second of five daughters, Florynce (Flo) Kennedy was born in Kansas City, Kansas. She says, "My parents gave us a fantastic sense of security and worth. By the time the bigots got around to telling us we were nobody, we already KNEW we were somebody."



Here, she is being interviewed by a local TV station. She speaks up about all of the problems of today.

At 26, she entered Columbia University, New York, in pursuit of a law degree. The law school first rejected her application not because of her race, but because of her sex. Flo, sensing the school's vulnerable spot, threatened to denounce them as racist. The admittance decision was reversed. During those years, Flo supported herself as dogsitter, elevator operator, maid and library aide. She was over 30 when she finished working her way through college.

"We are never on the technocrat's ass half enough," she says. "This session the Congress voted a billion dollars for the Trident Missile and you don't even get a ride in it!"

"You hear a lot about black people on welfare, but you rarely hear about the black taxpayer. As with most low-income people, the black people pay a disproportionate amount for taxes — ignoring tricky Dick's \$700-plus for his \$200,000 income — poor people pay one helluva chunk of taxes."

Upon graduation from law school, Flo faced the double whammy of sex and racial bias. The best job she could find was as a

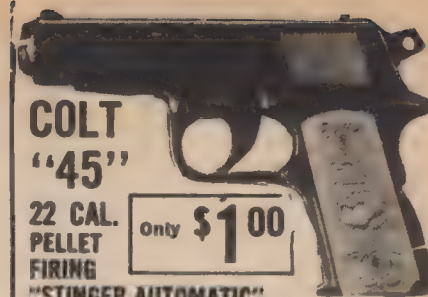
law clerk at \$50-a-week. Eventually she began her own law practice composed mainly of show business clientele.

At 42, she married a Welsh writer, ten years her junior. She recalls that he was someone who was very kind and talented when he was sober — which wasn't often. His drinking caused their separation and, a few months later, his death.

Flo doesn't like to be categorized strictly as a feminist. A participant in all four black power conferences, she sees racism as the most blatant form of oppression in the country.

"Black men are shot in their beds and women are forbidden their identity. There's a difference in degree, but scratch a racist and you'll scratch a sexist."

"It's all part of the divide and conquer stratagem. That's what the establishment does to any group trying to make social change. I call it D & C. Black people are supposed to turn against Puerto Ricans. Women are supposed to turn against their mothers and mothers-in-law. We're all supposed to compete with each other for the favors of the ruling class."



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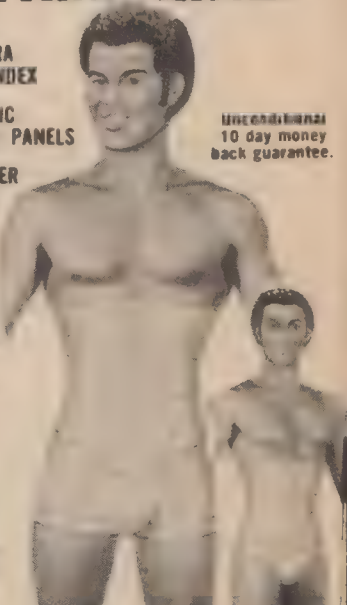
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She continued, "That kind of niggerization is present in the myth of the middle class. Unless you can take a five-year vacation without borrowing from relatives or the bank you are WORKING. The fact is most people are poor. There is really no middle class; there are just millionaires and the rest of us."

Out of her Yves St. Laurent satchel she produces pamphlets on COYOTE, an organization promoting the rights of prostitutes (Call Off Your Old Tired Ethics); petitions to protest San Francisco police policy toward blacks; copies of Paul Krasner's THE REALIST, forerunner in the Watergate revelations; Feminist Party booklets; National Black Feminist Organization sign-up sheets; and a resolution insuring fairness in the awarding of student loans.

Flo's philosophy makes no claims of objectivity; which she views as a "wise monkey" stance of unexcusable see-no-evil innocence. She believes that "niggerization" occurs when individuals realize that they lack resources to solve a problem and must "go higher up the power scale for help." A "nigger" is anyone so oppressed.

"Prostitutes are to women what the Black Panthers are to black people. Good niggers are rewarded for the restlessness of bad niggers."

She illustrated, "We have at least three kinds of power: Dollar power, to boycott with; vote power, to take over structures with and maybe even get somebody elected; and body power, to get out and support our friends and make a damned nuisance of ourselves."

One of the ways oppressed people get ahead, she said, is to disavow the needs of their own group; in a whorehouse society that is a very common phenomenon. But what about people who don't feel they are oppressed?

"You can have cancer, not know it and die from it. The nervousness of the oppressed rationalizes oppression. The slave doesn't require chains because of his commitment to oppression," she said.

Flo also sees the use of traps — anything that lures you into an area where you don't get what's promised you, but you are, in fact, damaged — as a means of putting controls on people. She cited the sex trap present in this society complete with taboos and the use of marriage as bait.

"The 3 o'clock orgasm leads to the 2 o'clock feeding and that's something Dr. Reuben never tells you. Many people marry

and find it a gorgeous experience and for many other people it's horrible. If it weren't so popular to get married and have a family, a lot of people could wait until they found the really appropriate mate.

"People are dependent on other people to establish their identity and worth. So naturally when there is no one who 'loves you' you have the sense of being rejected — which is not at all the case.

"You can love yourself enough. Sometimes it is very much simpler to be satisfied with that, rather than looking around for someone to re-establish your own faith in your acceptability and appeal. All kinds of people want to be acceptable and they feel rejected if someone is not verifying their acceptance," she said.

She pauses, takes a quick swig of orange



After her lectures, she spends much time sitting around talking informally with her students. She urges students to do something about their apathy and to start fighting oppression and its results.

juice and extracts a song sheet from her satchel. Flo begins to sing "Richard, the Red-Necked Reindeer," a self-composed satirical song on Watergate. Her voice carries the familiar holiday tune while her long, multi-ringed fingers snap the beat. Soon a group of students accompany her:

"Richard, the red-necked reindeer,
had a very ugly nose;
He'd stick it in your business
if you chose to be his foe . . ."

Flo draws all types of people to her, even the "boxy squares." She makes her humor work for change.

"I am into fun. I act in movies and distribute films. I sing songs. I even try to make politics fun.

Flo Kennedy heaves a big sigh. She is on the run again; a lecture to a black history class, a news conference, dinner with the local league of Women Voters, then to catch a flight back to New York.



ROBERTA FLACK:

Her secret ingredient is humanity

By HOWARD HAYNES

Another Grammy Award has come with another year in Roberta Flack's life. And where do you go when you are at the very top of your profession? You keep going on up above the top, if you have a philosophy like Ms. Flack's. And you use your fame for the cause of human justice.

"As strongly as I believe in the black struggle, or anyone's struggle for equality and just basic human rights, I know that my best bet is to express this through music," she says.

Civil rights activists like Jesse Jackson agree with her. Every person has his own vocation in life, and although some are out in the streets, the greatly gifted ones like Roberta Flack help the cause of justice far

more with their art than with more active forms of protest.

"Jesse Jackson made me see the obligations of young black people who have 'made it.' We're responsible for teaching those coming up not to underrate themselves," she says.

Roberta's love of freedom is so great that she insists on doing exactly the kind of songs she likes. "People often call me a black singer," she explains. "Well, I'm black and I'm a singer, but being black is not the only thing that relates to my singing. I've got a lot to say as a human being and I try to pick songs that have meanings on different levels. I reserve the right to express myself musically any way I

feel I can. I don't want to be boxed into nothing but protest songs and songs by black composers."

Roberta has her own personal style of taking a song and making it her own. Even well-known songs sound fresh and new in her ability to live all the words and all the meanings. "A song is each singer's own thing. When I'm singing 'If you can't be with the one you love, love the one you're with,' I'm telling you a lot more than just about the man-woman relationship. I'm also talking about my mother who can't forget the racial prejudice she suffered in Black Mountain, North Carolina. But if she were the only black left on earth, she'd learn to love white people because love is

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Roberta Flack, who studied classical music and accompanied opera singers, fuses voice and piano into art.

Roberta was insulted when her opera teacher urged her to sing pop songs

such an important urge. It's from God."

Roberta was born in Asheville, North Carolina, the daughter of musicians. Her mother played the church organ and her father played the piano in what Roberta calls "a primitive Art Tatum style." During her first five years her family moved to Richmond and then to Arlington, Virginia.

Growing up in a musical atmosphere, Roberta first fixed her attention on classical music. She entered Howard University on a scholarship at 15. After graduate study she taught in North Carolina and Washington, D.C. Needing a musical outlet for her prodigious gifts, she took a part-time job accompanying opera singers in Washington. After seven years as a teacher in public schools, she decided to

launch herself into a musical career. One day when she was with her music teacher, Wilkie Wilkerson, she belted out a popular tune as a joke.

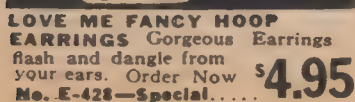
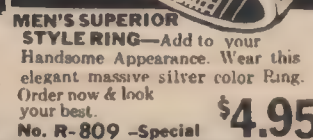
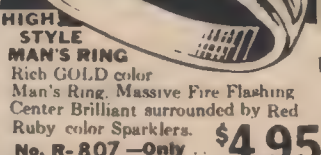
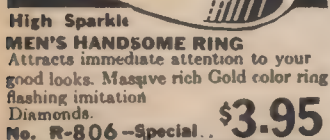
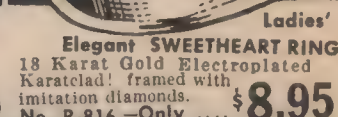
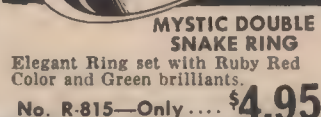
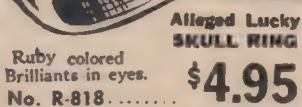
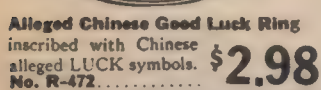
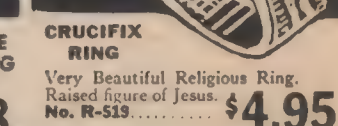
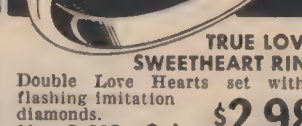
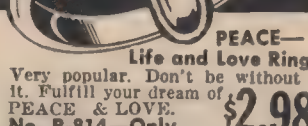
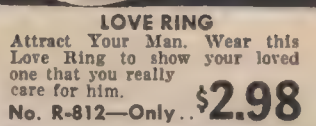
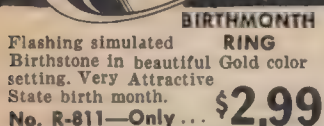
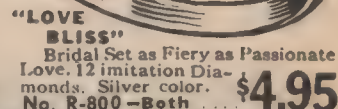
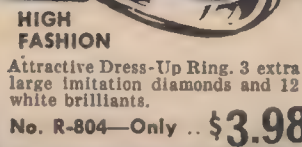
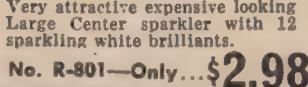
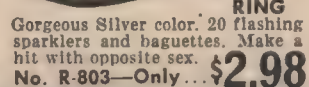
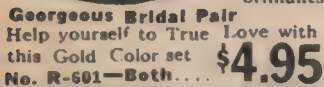
"You should be singing that stuff instead of opera," he told her.

Roberta was so insulted she left immediately and did not see her teacher for a month. Then his words gradually began to make sense to her. She turned to pop and the rest is history.

In May of 1967, she started a regular singing engagement at Mr. Henry's Pub in Washington. The word of her talent soon spread and many entertainers who were in Washington began to make it a point to come around and hear her. People like Burt Bacharach, Al Hibbler, Carmen McRae,

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Now a superstar Roberta retains her deep concern for all humanity

Woody Allen, Bill Cosby and Les McCann became her fans. Les McCann was so impressed that he brought her to Atlantic Records where she recorded her first album called, fittingly enough, "First Take," which contained her first smash hit single, "The First Time Ever I Saw Your Face." She followed with another all-time hit, "Killing Me Softly With His Song" and the hit album "Quiet Fire."

With her glorious voice, her great independence, and her ability to communicate, Roberta soon went from being a musical cult figure in Washington to the number one female singer in the world. In 1972 she was designated as the nation's No. 1 female vocalist in Downbeat's reader poll, the first time anyone had displaced



Roberta "kills them softly" with her song in film. This scene is from hit movie "Save the Children."



Roberta relaxes with jazz saxophonist Cannonball Adderley before a performance at Shelly's Manne Hole in Los Angeles. Top musicians, passing through Washington, admired her long before she became famous.

Ella Fitzgerald in 18 years. Since then the awards, prizes and honors have poured in.

With guest spots on the top TV shows and an extremely active career, she has become a true superstar. She takes it all in stride. "I try not to be falsely modest," she says, "because I have accomplished a great deal, and I'm thankful for all that, and so it would be silly to say, well, I'm not a star. In a sense I've always been a star. Singing

and playing is a divine gift. I try to be good and usually I am. I accept it. I've always played and sung, whether in public or just for friends.

"But in my mind, stardom is something that's attained when you've reached the apex of whatever it is you're trying to do. I'm trying to be a musician and to communicate with people, but I don't feel I've done the ultimate thing . . . that this is

it ... there are still other things for me to do musically and artistically."

For Roberta, being a star is something different. It doesn't mean spending fortunes on the trappings, the Rolls-Royces and chinchilla coats and fabulous homes.

"Being a star is the realization that you can be an Abraham Lincoln or a Marian Anderson or an Angela Davis or a Jesse Jackson," she says. "They capture the source of their energy."

And now a new career is opening up for this gifted "star." Since Bessie Smith was America's greatest blues singer, it was inevitable that some day they would make a movie of her life. Now, that is in the works, and who should play Bessie but a singer of Roberta Flack's magnificent gifts. She was asked to play the part and she accepted.

One of the big changes that has come with her super-star status has been the need to plan her schedule far in advance. She is constantly making new recordings, and has begun work on the Bessie Smith film. But always in that schedule will be time for humanitarian works.

From the very beginning, when the world became aware of the tragic plight of the drought-stricken areas of Africa, Roberta Flack has used her art and her influence to get help to the millions of victims of starvation.

Nothing can be done to retrieve those already lost, but Roberta Flack has launched a drive among many of her famous colleagues to raise money, and has taken the lead herself, with a projected concert tour through the ravaged countries: not only to raise money for them, but to bring them her own comforting presence in their suffering, and to call the world's attention to the disaster by her presence there.

As her fame grows, the very humanity that she has known how to put into her songs, that humanity which gives her singing its unique quality, becomes more and more precious to her. She now lives in a suburb of Washington where she remains close to her family, particularly her mother, who lives with her.

It is not easy to explain a person like Roberta Flack. She has everything and yet she works harder and harder and does not choose the easy way. The secret is that if she is a great entertainer, she is first and foremost a musician, an artist. She does not want to "survive from one hit record to another." She could, and many stars would, simply do other versions of musical formulas that have already produced hits for her. But she is too serious for that. "I don't want my new album to be something that just hits the charts and is forgotten. I want people to really hear me — to really hear what I'm saying. Now, if they like this, of course, it lasts for a long, long time."

"The thing that sustains my life," she adds, "is that essence of what I'm all about. And I'm a musician. Whatever I can do, whatever I can touch, whatever I can correct with my music, that's what I'm qualified to do, what I want to do. I don't want to be the best cook in the world. I don't want to be the best housewife, you know. I just want to be what I am."

In the hectic whirl of her activities, she recalls the years when she was a school teacher as a period of great calm, another life. But in a sense she feels that the very qualities that made her a school teacher in the first place have carried over into her career. "There are peculiar qualities that make you a school teacher — the ability and desire to impart knowledge and adjust to people's responses. Entertaining is basically the same thing. That fact that I'm up there is like a classroom situation. What the people get out of it might be difficult to test, but you can assume they've learned something."

That may be the great secret of Roberta Flack's universal appeal, that urgency to respond to other people comes through in everything she does.

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The world mourns one of its greatest musicians, Duke Ellington, who died of pneumonia May 24, at the age of 75. He left an astounding legacy of over 5,000 works.

THE DUKE IS GONE

By **CALVIN EDWARDS**

The greatest of great modern musicians is dead.

In the early hours before dawn, at 3:10 a.m. on May 24, 1974 at Columbia Presbyterian Medical Center in New York City, Edward Kennedy (Duke) Ellington died of lung cancer and pneumonia. He was 75 years old.

The world has already expressed itself in mourning, with tributes from the famous and the unknown around the world.

"In Europe, people know that Ellington is cool," Al Duckett wrote a couple of years ago. "— not just finger-popping, hip and jive-talking cool. But cool like mellow philosophers, cool like green places deep in forests, cool in mind and soul . . ."

The Duke had a style that was deeply original. It was his very own and it was visible from his beginnings in Washington, D.C. where he grew up in a musical home. He remembers that his mother used to play the piano, what he called "pretty pieces," classical pieces like the *Meditation* from "Thais." Such music affected the youngster so much he would cry. His dad, too, played operatic compositions by ear on the piano, and Duke himself took piano lessons.

His first composition, his musical beginning, came about because he was laid up at home for a few days with a cold. "I started fiddling around, using what was left over from my piano lessons — mostly the fingering — and I came up with a piece called 'Soda Fountain Rag' because I had been working as a soda jerk at the Poodle Dog Cafe," he recalled in his biography, "Music Is My Mistress," recently published by Doubleday.

From the date of that first composition until his death, he wrote more than 5,000 original compositions, most of them works of such outstanding quality that they earned him the reputation for being a genius, which he undoubtedly was. He had about him a quiet, almost serene dignity, and even in his most uninhibited and exciting compositions he created a richness and a depth not often found in modern music. Much of that reflected back to the music his mother played at home and the operatic music his father played. His childhood had been filled with beautiful sounds from the world of classical music. Much of that harmonic and melodic wealth sank into



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He traveled the South in chartered railway cars - just like the President

him and was later transformed into his own totally new and totally original works.

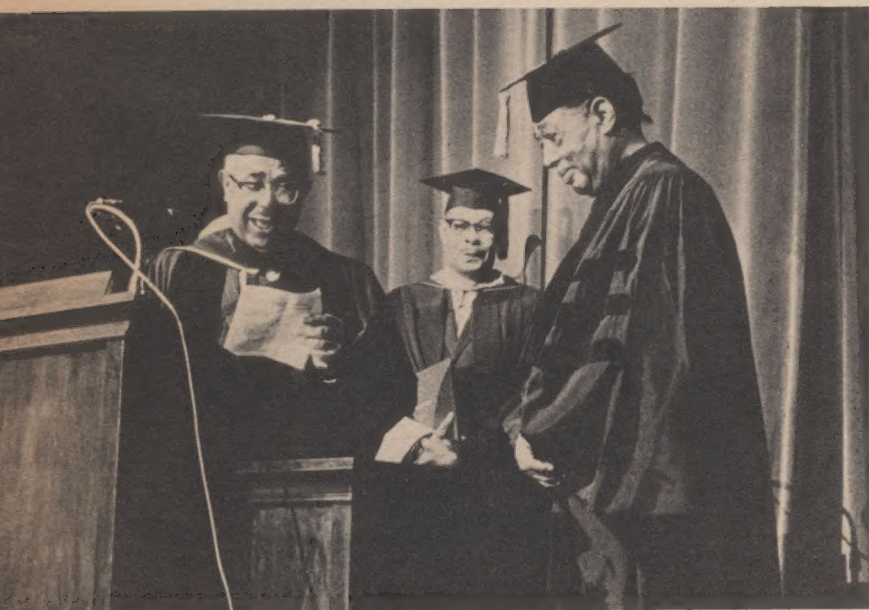
His "style" carried over into his performances with the big band, and into his own way of living. He had an original approach to all problems, and usually a stylish one, as when he and his band began making tours into the South in the difficult days of the thirties. The Duke had always stayed clear of the South because of the problems black people encountered with the rigid segregation laws. But in the mid-thirties, he received an offer too attractive to turn down, and made a tour, the first of many.

To avoid problems, he simply chartered two Pullman sleeping cars and a baggage car for his band. When they arrived at their destination, the railroad cars were parked on a convenient siding, hooked up to electricity, sanitation and water, and used as their living quarters. Duke said that local people used to tell him, "Why, that's the way the President travels." He found this automatically gained their respect and diminished the threat of trouble.

The towering superstar of music for half a century, Ellington received 17 honorary degrees from distinguished universities such as Yale, Brown and Howard, since 1949. With such a wealth of honors from the great centers of learning, the Duke was fond of telling his friends that he received his higher education in "the greatest university in the world - a ghetto pool room."



The Duke in his younger years at the piano. He was an elegant performer who kept his "big band" going when nearly all of the others folded.



Ellington received the highest honors during his long career. In top photo he is honored in 1953 on his 25th anniversary by Pauline Lee (c) of the University of Music, and Rev. Clarence H. Cobb. In center photo he receives the Spingarn Medal, presented by Benny Goodman, while Roy Wilkins, Art Spingarn and Robert Weaver look on. At bottom, he receives honorary Doctor of Music degree from Morgan State College.

But nothing changes quality, and if the Duke was at home in the ghetto pool rooms of his youth, he was equally at home in later life in the palaces of kings, in the White House or as lecturer on music at Yale University.

There has always been within Duke Ellington the soul of a true musician, and in later life, although he hardly had to change anything about his polished and direct compositional style, he began to write more ambitious musical scores. In 1970, the American Ballet Theatre premiered his ballet, "The River," at Lincoln Center in New York. His indescribably beautiful Sacred Concerts have been presented in the great temples and cathedrals of the world.

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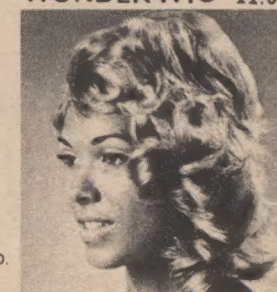
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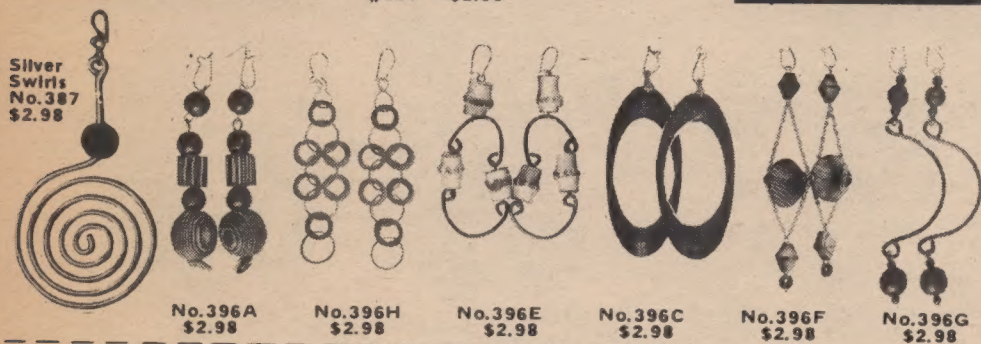
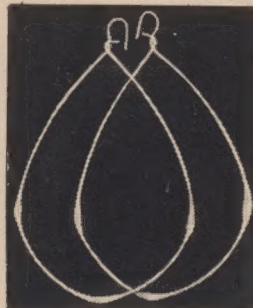
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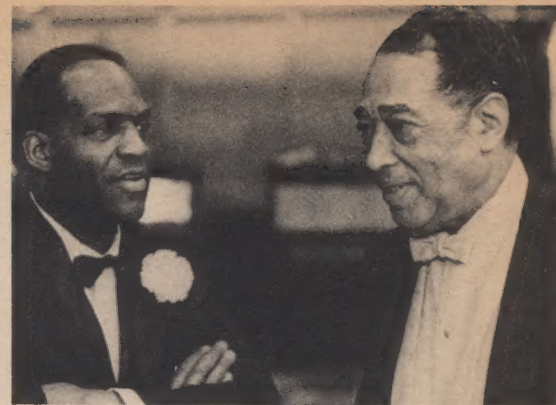
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In top photo, the Duke is being congratulated on a long and distinguished career in show business by Nipsy Russell. In the lower photo, Harry Belafonte jokes and does his very best to break Ellington up.

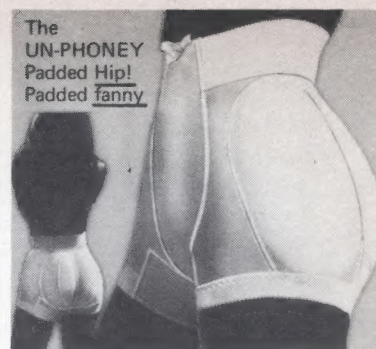
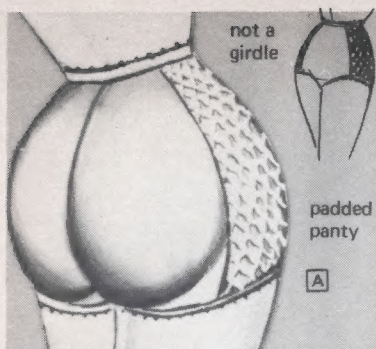
He was at home in ghettos and in palaces of royalty

The Duke never retired. He performed and composed right up to the end of his life. "There are some of us," he said, "who love what we do enough to stay with it 52 weeks, 365 days a year. You have to love something to do it like that... And I'm going to keep right on doing it."

Now he is gone. The loss is great and his friends, fellow musicians and fans mourn his death. But there is a difference in mourning a great artist — the sadness is accompanied by one great consolation: he left the best of himself with us in the music that we still have.

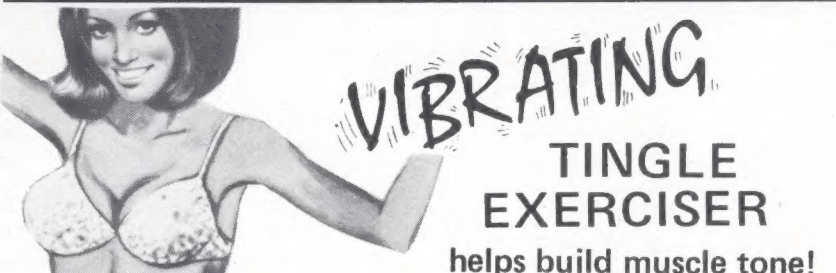


The Duke frankly loved hearing music he wrote and no one ever played it better than he and his band. They gave performances throughout the world.



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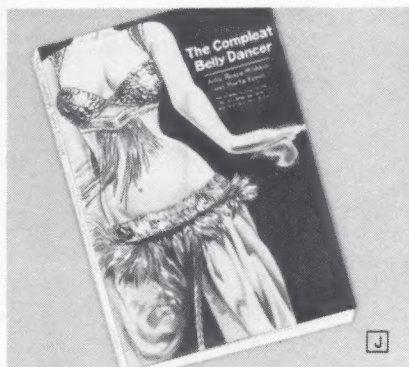
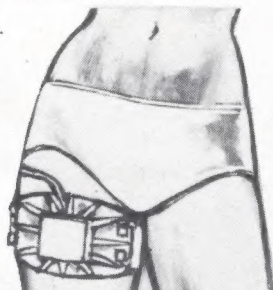
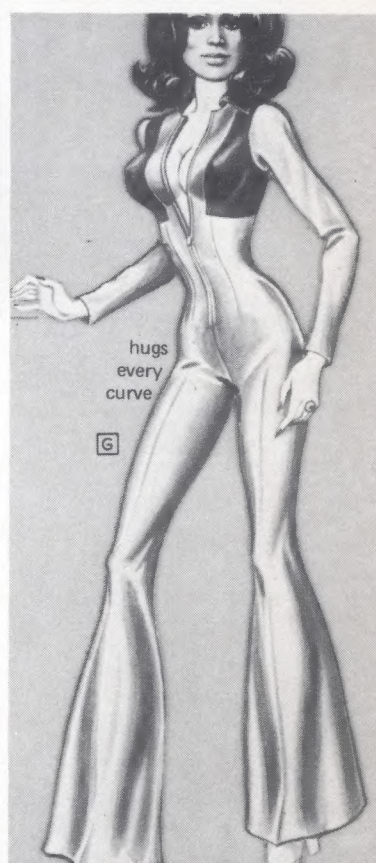
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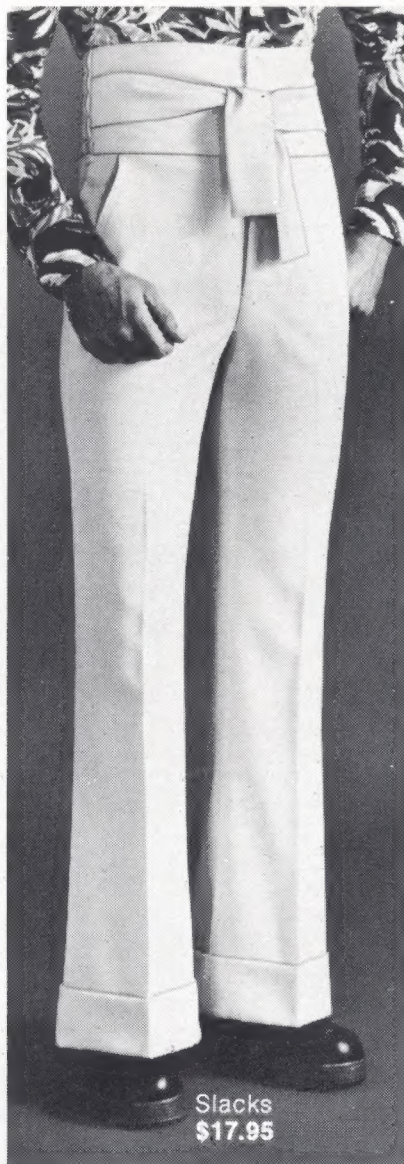


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